

TOWN OF RIVERHEAD PECONIC RIVER/ROUTE 25 CORRIDOR

Brownfield Opportunity Area (BOA)
Step II Nomination Study

Creative Placemaking Supplement

Town of Riverhead
Suffolk County, New York



Prepared by:

WaterFire International
101 Regent Avenue
Providence, RI 02908

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Table of Contents

General BOA Introduction.....	7
Lead Project Sponsors.....	7
Project Overview and Description	8
Creative Placemaking Plan Recommendations for Riverhead.....	10
What is Creative Placemaking?	10
0.1.1 Introduction:.....	10
0.1.2 Recommendations Cover Seven Areas of Interest.....	12
0.1.3 Enhancing Community Corridors for the Town of Riverhead	13
0.1.4 Recommendations for Downtown: Main St., Grangebél & River Walk area:	16
0.1.4.1 Creation of Managed Program of Community Corridors	16
0.1.5 Recommendations for Downtown Riverhead – East	26
0.1.5.1 Evaluation of the Visual Quality of Community Corridors	26
0.1.6 Recommendations for Central (West) Riverhead District:	29
0.1.6.1 Evaluation of Visual Quality of Community Corridors and Traffic Routes	29
0.2 Parking and Shuttles	37
0.3 Audience and Demographics:	38
0.4 Capturing Economic Impact and Satisfying Demand: Lodging and Food	39
0.5 Unified Marketing and Programming for the Town of Riverhead	41
0.6 Building and Expanding Existing Events/Attractions	42
0.7 Suggestions on Leveraging the Plan	46
1. Introduction to Creative Placemaking Core Concepts.....	47
Introduction to Creative Placemaking Supplement	48
A note on the Riverhead site	49
1.0 Overview of the field of Creative Placemaking	52
1.1 Creative Placemaking established at the National Endowment for the Arts	52
1.2 A Brief History of Art and Placemaking in Civic Life	53
1.3 NEA’s Expansion of Creative Placemaking	55
1.4 The Arts are the Critical Element in Creative Placemaking	56
1.5 Components of a Creative Placemaking Plan	58



1.6 Strategic Ways that Creative Placemaking Can Achieve Community Impact	61
1.7 Examples and Case Studies of Creative Placemaking	64
1.7.1 Database Sources of Comparative Creative Placemaking Projects	64
1.7.2 Exemplary examples of successful Creative Placemaking projects	65
1.8 Case study of WaterFire outcomes and benefits in Providence, RI.....	65
1.9 Case study of WaterFire outcomes and benefits in Sharon, PA	67
1.10 Benefits of innovative Creative Placemaking as a catalyst for change	73
1.11 Next Steps	77
2.0 Inventory of Riverhead Assets	78
2.1 Physical site review and analysis needed for Creative Placemaking.....	78
2.2 Inventory and engagement with human resources, agencies and partners	79
2.3 Inventory of creative, cultural, and community assets and benefits	84
2.4 Inventory of lodging capacity	87
2.4.1 Hospitality revenues, an important lever for capturing economic impact	87
2.4.2 Inventory of Hospitality Lodging Capacity and Recommendations.....	89
2.4.3 Audit of hotel rooms in Riverhead Township & short term rentals	89
2.4.4 ‘Instant resort’ or ‘glamping’ [glamorous camping] as an opportunity.....	92
2.4.5 Short term rental market hospitality models; development and suggestions	95
3.0 Audience Analysis - interest in Creative Placemaking opportunities	98
3.1 Assessment of Community Support for Creative Placemaking.....	98
3.1.1 Video Testimonials	98
3.1.2 Facebook.....	99
3.1.3 Renaissance Downtowns	100
3.1.4 Press and Media	101
3.2 Potential Audiences of Visitors to Riverhead and their Economic Capacity	104
3.3 Review of traffic, travel patterns, events and seasonal considerations	107
3.3.1 Daily traffic	107
3.3.2 Local event traffic	107
3.3.3 Seasonal traffic.....	107
3.4 Analysis of Potential Funding Mechanisms	108
4.0 Peconic River Corridor as an Asset and Attraction	112
4.1 Ways to connect Peconic Corridor Activity to downtown Riverhead.....	114



4.2 Downtown Riverhead’s solution to attracting cultural tourism	117
4.3 Identify potential new events to contribute to a more flourishing street scene.....	122
4.4 Volunteer Engagement, Structure and Management	126
4.4.1 Volunteerism and Community Engagement: the ‘value’ of volunteers.....	126
4.4.2 Volunteer Structure and Management	127
4.4.3 Volunteer Insurance Issues	128
4.4.4 Job Training Partnerships and Opportunities.....	128
5.0 Planning Overview for Large scale events.....	130
5.0.1 Review space availability for events.....	130
5.1 Review Space Availability For Events: Restaurants	133
5.2 Other Food Opportunities	137
5.3 Evaluate Parking Locations	141
6.0 Site Analysis of the Peconic River for WaterFire	143
6.1 Introduction to Design and Programming Principles for WaterFire.....	143
6.1.1 Performance Related Site Conditions and Requirements	145
6.1.2 Crowd Related Site Conditions and Requirements.....	146
6.1.3 Logistical Issues: Site requirements for logistical and operational support	146
6.1.4 Special Note Related to the Logistical aspect of Firewood supply	146
6.2 Initial Regulatory and Permit Reviews	147
6.3 Assessment of Marine and Meteorological Data	149
6.4 Consideration of Possible Pedestrian and Park Amenities and Improvements	151
Appendices.....	154
A. Expanded History of Art and Creative Placemaking in Civic Life.....	154
B Various definitions of Creative Placemaking.....	160
C The Arts are the Critical Element in Creative Placemaking	162
D Case Studies of Exemplary Creative Place Making projects.....	165
E. Table: Opportunities to Leverage the Creative Placemaking Plan	172
F. Cont. Exit Interview Questions.....	2
H: Non-profit Organization Potential Partners	171
J: Arts Organizations.....	171
K: Educational Organizations	171
L: Event Organizers	171



M: Arts Professionals.....	171
N: NY Arts Organizations (affiliated with NYSCA).....	171
Q: Major National Foundations in the Arts Active in New York State	171
R: Top Foundations and Corporations Supporting the Arts in New York State	172
S: NY CFA Grant Program.....	172

Table of Figures and Maps

Figure 1 - Riverhead Creative Placemaking Destinations	14
Figure 2 - Indoor Venues and Capacities.....	15
Figure 3 - Map of Creative Placemaking Locations with Community Corridors and Wayfinding	16
Figure 4 - Land Use – Downtown Sub-area, black dots represent vacancies	18
Figure 5 - Proposed Road Closures for Large Special Events	19
Figure 6 - Map of Downtown Riverhead East	26
Figure 7 - Map of Proposed Historic District	27
Figure 8 - Map of Community Corridors, Central (West) Riverhead.....	29
Figure 9 - Railroad Station Building (Google Maps)	30
Figure 10 - Revco building by night, 403 Griffing Avenue/Photo Credit: Diane Tucci	31
Figure 11 - Revco Building by Day/Photo credit: Google Maps.....	31
Figure 12 - Abandoned rolling stock and low rise buildings obstructing views to Polish Town Pavilion /Photo Credit: Google Maps	32
Figure 13 - Sight lines from train station toward Polish Town.....	32
Figure 14 - Bicycle and Canoe Paddle Loop Trail	34
Figure 15 - Map of Proposed Shuttle Routes	37
Figure 16 - The Peconic River Watershed indicating publically accessible land.	51
Figure 17 - Jeanne-Claude & Christo, Running Fence, Marin County, CA 1972	55
Figure 18 - Historic postcard photograph of State Street in Sharon, PA showing the similar scale and architecture to Main Street, Riverhead, NY	68
Figure 19 - Contemporary photograph of State Street in Sharon, PA showing the similar scale and architecture to Main Street, Riverhead, NY	70
Figure 20 - Videos recording citizen reaction to creative placemaking	98
Figure 21 - WaterFire on the Peconic Facebook page	99
Figure 22 - Creative Placemaking elements in Riverhead	100
Figure 23 - Map of proposed WaterFire site on the Peconic River	101
Figure 24 - Community Support	102
Figure 25 - Population Density near Providence, RI - http://www.census.gov/population/metro/data/thematic_maps.html	105
Figure 26 - Population Density near Riverhead, NY	105



Figure 27 - Population Range by Age for Riverhead, NY (2012)	106
Figure 28 - Peconic River Bicycle and Canoe Paddle Loop	112
Figure 29 - Potential road closures during events: Downtown Riverhead Based on evaluations of traffic patterns, one way streets and the inventory of Creative Placemaking sites in the BOA area, the following road closures are suggested. Experimentation with events	114
Figure 30 - Showing Creative Placemaking sites that will lead visitors away from the River Walk on the Peconic and toward Main Street. Please see the tables in Section 5. for details.....	115
Figure 31 - Connecting the Peconic River corridor to downtown west Riverhead, the railroad station and Polish Town. The wayfinding map above shows how the creative place-making sites overlay the road closures and make connections. See Section 5. for details	115
Figure 32 - Connecting the Peconic River corridor to downtown east Riverhead and the Second Street neighborhood. The wayfinding map above shows how the Creative Placemaking sites overlay on the road closures and makes the connections. See Section 5.....	116
Figure 33 - completes the flow of the connectivity by connecting the Train station to downtown via the proposed Second St historic neighborhood. Please Section 5. for details.	116
Figure 34 - Building blocks of collaboration within a ‘Tourism Business Ecosystem’	118
Figure 35 - Space availability to support meal capacity	133
Figure 36 - Riverhead Flood Hazard Map	151
Figure 37 - Peconic River Topography Transects at Riverhead	152

Table of Tables

Table 2-1: Preferred characteristics of participating organizations	81
Table 2-2: Insufficient characteristics of participating organizations.....	82
Table 2-3: Community-wide engagement by specific sectors	83
Table 2-4: Other groups useful in planning	83
Table 2-5: Preferred characteristics of participating arts organizations	84
Table 2-6: Insufficient characteristics of participating arts organizations	85
Table 2-7: Types of local groups and strategies for engagement	87
Table 2-8: Observations by month re: hotel occupancy in Riverhead.....	91



General BOA Introduction

Lead Project Sponsors

On April 20, 2011, the NYS Department of State announced that the Town of Riverhead had been awarded a grant through the New York State Department of State (NYSDOS) for the preparation of a Brownfield Opportunity Area (BOA) Step II Nomination Study. On May 24, 2012, the Town of Riverhead Town Board (Town Board) issued a Request for Proposals and on February 5, 2013 the Town Board resolved to authorize the Supervisor to sign a contract with Nelson, Pope & Voorhis, LLC (NP&V) to prepare the BOA Step II Nomination Study.

The primary purpose of the New York State BOA Program is to conduct an area-wide and community-supported planning process for brownfield redevelopment. As the study progressed, additional elements were added to the work program based upon input received from the community and Town, including the preparation of a Creative Placemaking Plan by WaterFire International to provide insight into making Riverhead conducive to hosting large scale placemaking events with a possible WaterFire event in the future. This report is the result of that expansion of the study.

The lead project sponsor is the Town of Riverhead with guidance and funding provided by the New York State Department of State (DOS) through its BOA grant program. The Town of Riverhead Community Development Agency is the agency overseeing the project and the Town Board and DOS are responsible for final review and approval.

This Creative Placemaking supplement is designed to build on the many planning efforts that have been initiated previously by the Town of Riverhead and the findings of the Step II BOA Nomination Study. As this report was prepared in parallel with the Step II BOA Nomination study there are some overlaps.

As stated in section 0.1 of the Step II BOA Nomination Study, only portions of these plans have been implemented -- and none have achieved the desired level of momentum required to achieve revitalization of the downtown and gateway areas. This exploration of the potential offered by Creative Placemaking practices seeks to enhance Riverhead's downtown revitalization.



Project Overview and Description

- The purpose of the Town of Riverhead Peconic River/Route 25 Corridor Brownfield Opportunity Area project is to overcome several major obstacles to redevelopment and to identify key strategic sites/areas where redevelopment (or preservation and related improvements) will act as catalysts for revitalization of the area as a whole.
- The Town of Riverhead is situated along the northeasterly end of Long Island in Suffolk County, New York. The 201.3 square mile Town extends from the middle of Long Island Sound to the north, to the Peconic River and Flanders Bay to the south. Riverhead adjoins: the Town of Brookhaven to the west, the Town of Southampton to the south, and the Town of Southold to the east. The Community Context Map (**Figure 1-1**) shows the location of the Town of Riverhead Peconic River/Route 25 Corridor BOA Study Area and its relationship to the greater Riverhead community and surrounding region. It is located centrally along the Town's southerly border with the Town of Southampton.
- The Study Area Context Map (**Figure 1-2**) provides a generalized view of the Study Area's relationship with its environs. The Study Area is a linear corridor extending from the easterly terminus of I-495, known as the Long Island Expressway, to the Riverhead hamlet, located along the Peconic River. The Study Area is located advantageously where Long Island splits into the North and South Forks. New York State Route 25, which travels through the Study Area, is a major arterial roadways providing access to communities along the North Fork. Development within the Town and region, including within the Study Area, has been influenced by the presence of post-World War II complexes on Long Island, including the former Naval Weapons Industrial Reserve Plant in nearby Calverton, now the site of EPCAL. The plant operated from 1956 until 1996, and encompassed approximately 6,000 acres along NYS Route 25. The Study Area is also served by the Long Island Rail Road's Main Line, and includes the Riverhead train station.

Figure 1-3 provides a map of the proposed BOA Boundary and Study Area which is generally described as being located:

- East of the I-495 Interchange 72 which ends at NYS Route 25 and parcels with frontage on the north side of the Long Island Rail Road along River Road¹ to a distance of approximately 1,500 feet west of Route 25; and

¹ Not including two parcels which front on River Road which are not adjacent to the LIRR tracks.



- North of the Peconic River;
- South of NYS Route 25 at its westerly end, until the road intersects with the Long Island Rail Road Main Line, where it follows the rail right-of-way through the Riverhead downtown. The boundary continues east where it follows the rear property lines of lots within frontage on East Main Street, and then includes properties on the south side of Hubbard Avenue for a distance of approximately 1,200 feet; and,
- Approximately 200 feet west of the southerly terminus of Sunrise Avenue on Hubbard Avenue.

The BOA Study Area is approximately 495 acres in size (about $\frac{3}{4}$ of a square mile) and stretches approximately 1.03 miles from west to east generally from the eastern end of the Long Island Expressway (LIE) east to Hubbard Avenue and also encompasses an area north of Main Street in downtown Riverhead. The Study Area includes downtown Riverhead, which is an older, traditional downtown which fronts on Main Street (with Peconic Avenue and Roanoke Avenue providing the delineating roadway for West Main Street and East Main Street). It is surrounded by adjacent traditional residential neighborhoods and the Peconic River where it adjoins the Study Area to the south. Approximately one-third of the Study Area encompasses the downtown and the easternmost portion of the Study Area, with two-thirds of the Study Area located to the west of downtown. It is noted that the Study Area boundary was modified twice since the BOA grant application was first submitted.



Creative Placemaking Plan Recommendations for Riverhead

What is Creative Placemaking?

If you are a planner or designer, it is about physical redevelopment.

If you are an economic developer, it is about new economic opportunities.

If you are a social worker, it is about healthy living and social justice.

If you are a marketing specialist, it is about branding.

If you are a community organizer, it is about visioning and consensus about the future.

If you are an artist, it is about connecting with people in a profound and soulful way, bring new audiences to the arts.

If you are a citizen, it is about a better community in which to live.

If you are a civic leader, it is about bringing your town to a new secure future.

0.1.1 Introduction:

Building upon Riverhead's assets, the goal of this plan is to offer recommendations that will assist in increasing the appeal of the Town of Riverhead through Creative Placemaking and to support collateral initiatives that will make the town more vibrant.



The recommendations and the supporting documents may be used to inform decisions at many levels including event planning, grant applications, incentives, zoning variances, etc. to strengthen individual projects as well as plan more effective corridors to better accommodate the community, enabling the community to create a rich and engaging environment of multiple experiences on a human scale.

The plan is a flexible guideline and should be informed and updated with practical use.

These recommendations were informed by the results reported in the Community Survey² conducted by Nelson, Pope & Voorhis which document a series of conditions and concerns identified by the community. These observations, desires and suggestions made by citizens help to identify many opportunities where desired improvements can be realized using the techniques of successful Creative Placemaking, as reviewed in the supporting materials³ of this study. This report is a follow up with recommendations to address the issues identified by the community.

The goal is the transformation of Riverhead into a more vibrant community, recognized for its beautiful architecture, extensive natural context and agriculture, important history and diverse social, cultural and artistic communities. This transformation can be used to rebrand Riverhead to bring more visitors and business owners to town; to encourage the many people who pass *'through'* Riverhead to instead come *'to'* Riverhead as a destination, further contributing to reaching the goals identified in the survey. This will both leverage the resource of visitors already passing by Riverhead and attract new visitors now seeking Riverhead as a destination.

The report evaluates how to use Creative Placemaking to connect and enhance the community's physical assets and human resources toward these objectives. The proposals include improvements leveraging the existing events, assets and fabric of Riverhead (the current residents, local businesses and organizations); plus those focused on the creation, attraction and cultivation of new creative elements (artists, artisans and new arts events). The various elements combined will contribute to promoting and enriching the authenticity and distinctiveness of the community's many facets.

Broad access to these recommendations and findings will assist in the Creative Placemaking process. Deepening the community's knowledge of its own potential, growing its familiarity of its

² Town of Riverhead Peconic River/Rt.25 Corridor NYS Brownfield Opportunity Area, Community Survey, February 2014

³ See Section 1. Introduction to Creative Placemaking Core Concepts and Appendices A and B



beneficial sites, assets and environment, combined with the techniques of Creative Placemaking will allow these objectives to be realized.

Building upon the NEA Creative Placemaking Guidelines⁴ (attached) as well as over 20 years of experience of WaterFire International in multiple locations around the world, this plan includes recommendations for the Town of Riverhead to leverage Creative Placemaking concepts to

- improve current events & add new events
- impact the town's vibrancy on a daily basis
- improve conditions in collateral areas to support economic and social benefits
- expand the utilization, access, and unique features of the Peconic River as a regional asset
- leverage the river location to build a dynamic partnership with Southampton (Riverside, Flanders)

0.1.2 Recommendations Cover Seven Areas of Interest

The recommendations in the plan cover seven areas of interest supporting Creative Placemaking for Riverhead, with collateral subjects and research and analysis provided in the attached documentation:



⁴ NEA guidelines are in Appendix ____



0.1.3 Enhancing Community Corridors for the Town of Riverhead

Creative Placemaking techniques should be used to establish enhanced Community Corridors to have maximum exposure and impact on residents and visitors. The location of the Corridors is a balance between accommodating existing traffic routes and traffic capacity, existing and potential destinations, and the on-site physical resources (architecture, natural views).

Corridors have been identified to support and improve the natural 'flow' for the community, including maps showing potential roads for occasional short term closure during special events and highlighted 'Paseo' passages revitalizing existing gangway and alleys in downtown with art experiences.) This is similar to designations of existing streets as 'A' streets (higher volume, high value, emphasis on historic facades and aesthetic experience, shopping, restaurants, store displays) and 'B' streets (lower volume, deliveries, lower aesthetic qualities, less pedestrian friendly). These observations reinforce the similar recommendations made in the Riverhead Step II Nomination Report.

The concept of 'eyes on paths, light on paths, activity on paths' is acknowledged as a key means to ensure safety and to increase foot traffic. A Town policy of encouraging or incentivizing a prioritization of investment and intervention on the identified Community Corridors (by both public and private entities) is recommended to speed the infrastructure achieving critical mass to best support vibrancy.

The development of traffic routes and Community Corridors that best link other assets and vibrant areas of Riverhead to downtown also creates interest by adding layers and a texture of choices, variations, paths to encourage visitors to return, building visitor numbers to the BOA area. Creating a 'walking' downtown with as broad a footprint as the visitor numbers will support will keep visitors interested and returning.

Recommendations for each neighborhood include Community Corridors, significant assets, potential linkages, wayfinding elements, improved sidewalks and walkways, paseos⁵, and suggested temporary road closures (during events) and are presented with their own detailed maps.

FIGURE I shows Creative Placemaking Physical locations across the BOA area and in selected areas nearby highlighting the following elements:

⁵ Paseo is a Spanish term for an established pedestrian promenade or strolling path. The recommendation is to develop the existing narrow gangways, alleys and narrow vacant lots along Main Street into more welcoming walking passageways that for the report are called 'paseos'.



- existing venues (with capacities provided separately, including several venues south of the river)
- destination sites, designated Community Corridors, wayfinding opportunities and other community assets (by lot or building, with capacities provided for multiple potential uses in Table I.)
- larger ‘special interest areas’ where there is a specific recommendation to make a strategic improvement across several properties or blocks

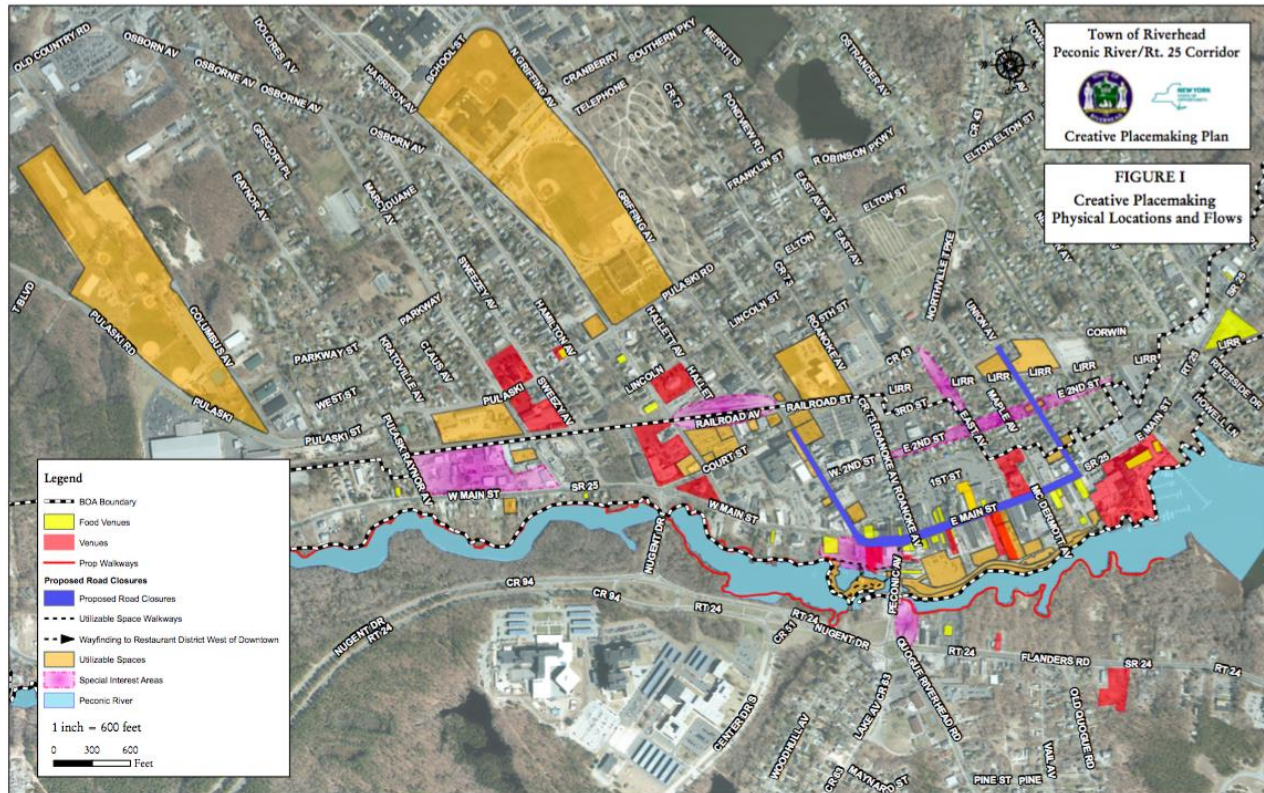


Figure 1 - Riverhead Creative Placemaking Destinations

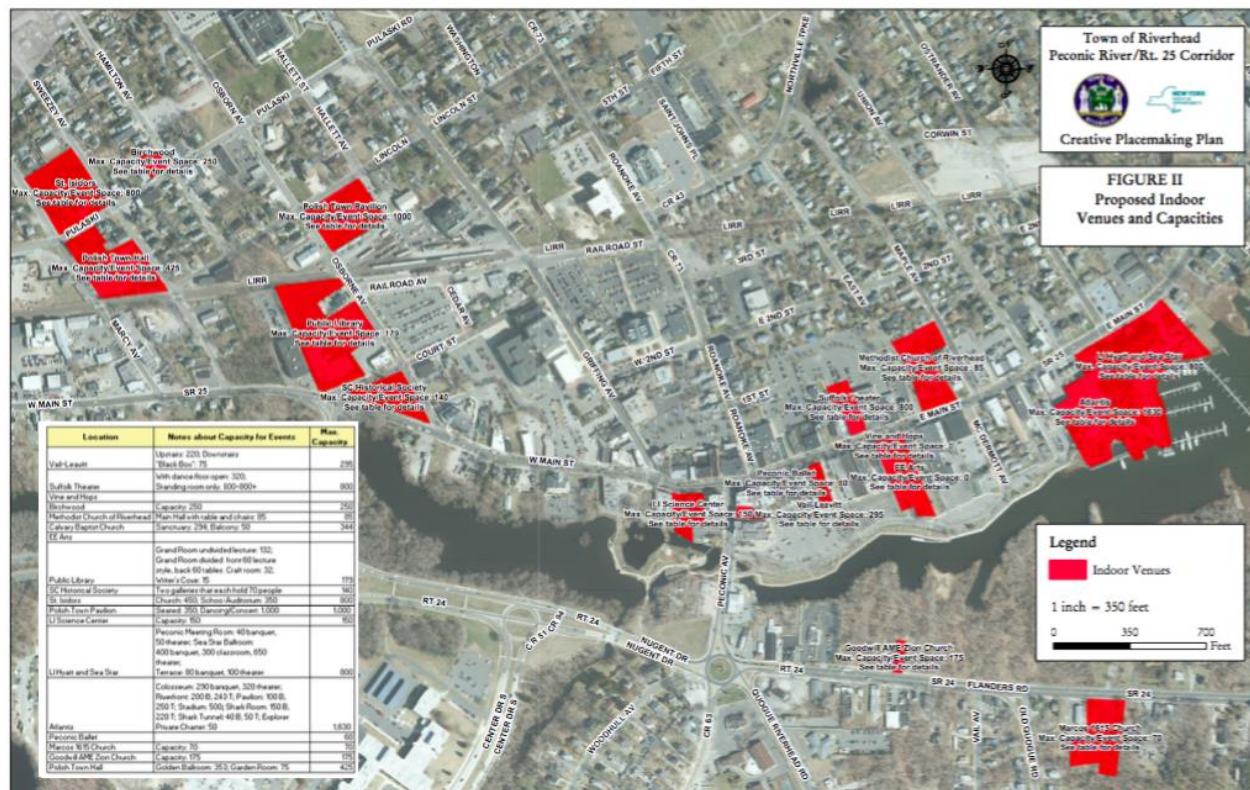


Figure 2 - Indoor Venues and Capacities

Figures 3-8 correspond to the sections on recommendations that are presented by neighborhood, adding a set of critical roads, community corridors and path enhancements that link all of these physical sites together to build a cohesive sense of place. Each place or recommendation is numbered with the corresponding numbers appearing on the maps. These multiplied connections transform a linear series of assets into a coherent, memorable destination, encouraging strolling, cross-venue interactions, more exploration, and better safety. All of this will lengthen average visitor visits, increasing visitor expenditure. The individual ‘neighborhood’ sections:

- evaluate perspective and visual quality of approaches and routes
- outline natural community corridors and traffic routes for the neighborhood to help build critical mass in supporting private investment, investment in improving paths and event locations
- suggest usage for destinations, wayfinding elements and venues (during both special events and long term, depending on the opportunity)

Some of the routes described in these sections will start out primarily as event routes. In order to ensure that these routes contribute to vibrancy in the community and ensure that the potential is leveraged, opportunities to support permanent initiatives specifically along these routes in order to



build flows should be supported.

0.1.4 Recommendations for Downtown: Main St., Grangebel & River Walk area:

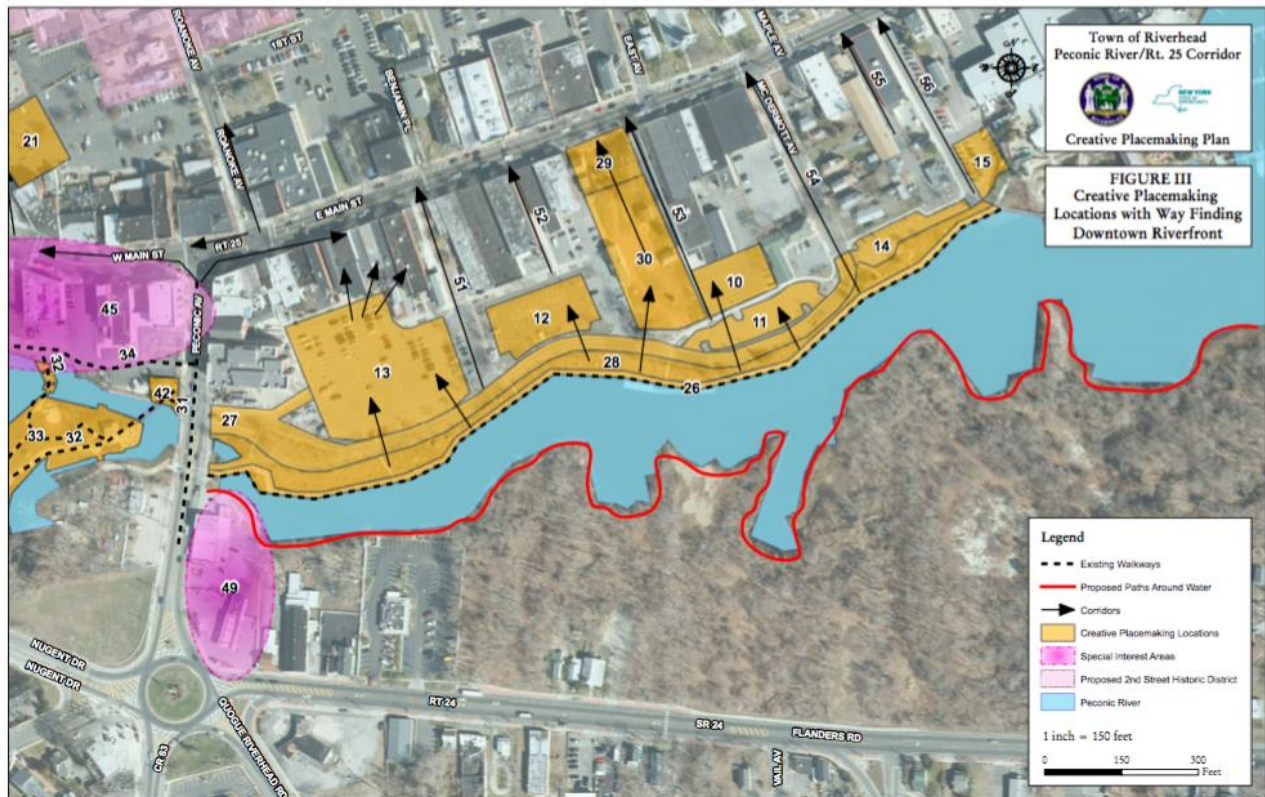


Figure 3 - Map of Creative Placemaking Locations with Community Corridors and Wayfinding

0.1.4.1 Creation of Managed Program of Community Corridors

Evaluation of the perspective and visual quality of the community corridors and traffic routes for Downtown Riverfront and Main street and recommendations

Main Street: One of Riverhead's greatest assets is a contiguous collection of excellent examples of preserved historic architecture along a traditional downtown Main Street and forms the heart of downtown. Such a dense, continuous assembly of large-scale, two and three-story, historic buildings in good to reasonable shape, without major modifications to their facades, is not found anywhere else in the eastern end of Long Island. The downtown Main Street area has spacious 12' wide sidewalks; an average clear 50' wide roadway; five linear blocks of historic building up to three stories tall on both sides of the street, with additional adjacent historic buildings on the side streets.



This asset is further complemented with available surface parking.⁶ The parking lots, are nearby-by and masked from view by the facades of the historic buildings. This is the ideal arrangement for supporting Creative Placemaking.

Project Paseo: There are numerous pedestrian access points to Main Street from the parking lots, primarily south but also north. These connections should be sites for creative improvement. For the purposes of the report, they are called paseos, a Spanish term for a pedestrian promenade. The paseos are mostly historic gangways and alleyways. There are also some empty lots. These alleys are prone to be seen by the public as abandoned and dangerous. Project Paseo is a program to cooperate with artists to make the paseos more welcoming and interesting (murals, lighting solutions, public art, gardens, sound art) should be coordinated with a program with owners to make the alleys more open and visible to the street and the public (opening display windows on to the alleys, doors to small business opportunities, or occupied shallow gallery or artist studio spaces).

‘Café’ Main Street: Considering the amount of parking available, it would enhance the historic atmosphere for pedestrians to replace on-street parking on Main Street with companion café space for adjacent restaurants for outdoor seating with less intrusion of parked cars. Outside of events where the entire street is closed, this has to be done gradually in response to growing success and patronage, as there is an established expectation that on-street parking is available. The expansion is best implemented as part of a series of well-attended special Creative Placemaking events, such as WaterFire, where an audience and demand is assured, Main Street is already closed to automobile traffic and there are many coordinated events. Another iteration might be introduced as part of a monthly gallery night stroll. Moving more parking to the adjacent lots will increase foot traffic in the Paseos.

Access Main Street: Encourage businesses along the south side of Main Street to each develop an entrance and outdoor space where feasible, facing the river. This would better leverage the Peconic River Walk as an asset for attracting customers, would facilitate customer access and improve infrastructure and connectivity to Main Street for decongesting river-based events, increase use of the river-side parking lots, and increase foot traffic to add eyes on the street (and parking lots) for better safety.

Encourage businesses along the north side of Main Street to develop entrances/access facing the northern parking lots for similar reasons.

Need to increase use of vacant buildings on Main Street: As documented in the Step II BOA Nomination report⁷, and shown in the FIGURE below by the black dots, there are multiple vacant

⁶ Town of Riverhead Peconic River/Rt. 25 Corridor, NYS BOA Step II Nomination, FIGURE 3-8 Parking District



or under-utilized buildings in the downtown. One of the many concerns of Creative Placemaking is curating the visitor's wayfinding. In this regard, vibrant streetscapes must have a continuous ribbon of occupied spaces to communicate safety and maintain visitor interest.



Figure 4 - Land Use – Downtown Sub-area, black dots represent vacancies

To mitigate the lack of permanent tenants, attract pop-up galleries or studios:

Demand: Typically, artists and craftsmen are the first to experiment with venues if the entry barriers are low. Incentives can include low or no rent, short-term leases, window exhibition galleries (no occupancy), leasehold improvements, forward buyout policies, sweat equity, coordinated permitting, sales tax on art sale exemptions via “Cultural Tax Districts”, and potential for a group of artists to settle and work together in shared, sub-divided or adjacent spaces. Artists and creative cultural small businesses bring many benefits, use local suppliers, eat in area restaurants, attract visitors. Their presence makes the streets safer, and tenancy increases property safety. This is a virtuous circle that can yield great returns.

Supply: Clearly established as one of the most effective ways to transform an area, owners can still be disinclined for various reasons. Initial participation can lead to area-wide rejuvenation and eventually higher paying tenants. Support for owners can come from a minor subsidy for participation via a grant; a cooperative coordinated association among owners; a non-profit organization to serve as middle man to perform the management, outreach, joint marketing, lease arrangements; a set of tax deduction benefits (via a non-profit intermediary); community-wide recognition for their leadership, etc. It is important that the arrangements also be fair for the artists, if it is to be successful and well received.

⁷ Town of Riverhead Peconic River/Rt. 25 Corridor, NYS BOA Step II Nomination, FIGURE 3-1C Land Use – Downtown Subarea as of July 2015.



Figure 5 - Proposed Road Closures for Large Special Events

Detailed Site Notes:

Further supporting vibrancy on Main Street, Riverhead already has a strong tradition of creating a pedestrian venue on Main Street. Studying traffic patterns, community corridors, paseos, areas of special interest and the connectivity of the community's neighborhoods, two additional areas for closure are recommended depending on the size of the event and the other Creative Placemaking destinations utilized. The three areas are shown on the map above.

Below are address specific recommendation which are keyed the sites numbered on the map in Figure 3:

45/ Grangebel Park/Main Street: Another of Riverhead's greatest assets, the recently rejuvenated Grangebel Park is in need of more services for visitors located contiguous to and visible from the park. In this 'special interest area' encourage the development of activities for residents and visitors as prioritized in the Community Survey for river focused activities.

Grangebel Park is an exceptionally good site for the installation of an event such as WaterFire.



The recreation of the original pleasure garden both in Grangebel Park as well as along the rest of the River Walk including Raingardens such as those shown in FIGURE 4-1F⁸ of this report will contribute to creating a 'Garden District' further described in the section below, 0.1.3. Recommendations for Downtown East.

49/Grangebel Park/Peconic Avenue: Jurisdictionally part of Southampton/Riverside, it is worth noting however that the cluster of shops on the eastern side of Peconic Avenue just south of the Riverhead line is visually connected to the park and any activities in the park including the arts. In this 'special interest area,' work with Southampton to encourage the development of desired activities for residents and visitors as prioritized in the Community Survey such as places to eat, boutiques, etc.

51/56 'Paseo corridors' from parking lots 10-15 to Main Street should be developed as described above in section 0.1.2.1. under 'Project Paseos'.

0.1.2.2. During and between events, make use of the destination sites, wayfinding, assets and the paths/road connecting them are marked on the map of the Main Street, Grangebel Park and Riverfront. Encourage development of these routes to build vibrancy and populate an area such as Main Street and to avoid pedestrian congestion in critical areas, for example such as along the River Walk and future new walkways on the river during river-based events.

Recommendations for the proposed community corridors and paseos for downtown riverfront/main street are noted on FIGURE III above (connecting to the community corridors paralleled by the event road closures proposed in Figure IV).

- Grangebel walkways to Main Street
- Grangebel walkways to a walkway along Rt. 25 west, past Nugent Drive toward the proposed 'West Peconic Restaurant District'
- Peconic Avenue to the Southampton side (Riverside)
- Numerous 'paseo corridors' (51-56) of various widths to/from parking lots (10-15) behind Main Street and Main Street
- General flow to/from the River Walk to Heidi Behr way to the lots behind main street (10-15) to the back of the shops on main street to main street
- East End Arts campus
- East/West flow of Main Street

Recommendations for the Creative Placemaking sites:

⁸ Town of Riverhead Peconic River/Rt. 25 Corridor, NYS BOA Step II Nomination, FIGURE 4-1F Green Infrastructure, Opportunities, Details.



- 10/Small parking area east of the back of East End Arts Campus
- 11/Parking lot south of both 10 and south of the East End Arts Campus (30)
- 12/Large town parking area west of East End Arts Campus
- 13/Large town parking area east of Peconic Avenue
- 14/Town parking area/Heidi Behr Way, east of McDermott Ave
- 15/Town parking area/Heidi Behr Way, west of back of the Aquarium

With the availability of parking in the rest of the Parking District, and beyond, proposed shuttle routes linking parking on Rt. 58 and in Southampton to downtown, Town parking areas 10-15 are excellent areas for collateral events and activities with river-based events. For example: During the Cardboard Boat Race, a higher concentration of activities to engage visitors should be planned in areas 10-15. They should be timed to both decongest the River Walk, thereby increasing daily capacity, by drawing people toward main street and north with multiple benefits:

- reduce overcrowding at the river bank
- stimulate visitors' interest in Riverhead
- bring more visitors up to Main Street
- lengthen the amount of time the visitor spends in downtown Riverhead

They are also appropriate destination venues for events (such as Country Fair) leveraging the aesthetic context and proximity to Main Street.

26/ River Walk. The Peconic River Walk Park is a great reclamation of the old commercial Riverhead shore of the historic Peconic River, once a busy port for lumber, produce, oysters, and fish. In terms of Creative Placemaking, it is a tremendous improvement in the condition of an area that at one time was an industrial port.

A challenge in the River Walk Park system is that the paths and adjacent roadways are at an elevation where tides and winds can cause tidal and storm related flooding. These surfaces are below the current River Walk dock and they are flooded by reverse flow back up through the street drains. Expected increases in sea level due to climate change will make these events more frequent and more severe. These issues are addressed in Section 6 of this report on the technical aspects of a WaterFire installation and regard events on the river front in broader terms.

The River Walk is a primary congregation area for river-based events and recreation. During every river-based event, activities should be held in contiguous Creative Placemaking sites north of the River Walk to encourage decongestion and bring visitors to Main Street



The re-creation of the original pleasure garden both in Grangebél Park as well as along the rest of the River Walk including Raingardens such as those shown in FIGURE 4-1F⁹ of the study would support the development of a broader ‘Garden District’ for downtown Riverhead as described in Section 0.1.3.1 below.

There is a great opportunity to work in concert with the County and the Town of Southampton -- both to create a series of interconnected pathways as well as supporting their efforts to reclaim lands on the opposing shore as accessible park lands, further bringing visitors to the shoreline, building attendance capacity, improving sight lines, reducing crowding and creating vibrancy. This will provide for more viewing positions for visitors of the attractive river and activities on the river helping to reduce the frustrations due to poor access or sight lines associated with the experience with the cardboard boat race and other river-base events. (See the special note at the end of this section).

Creative Placemaking is transformative and works in stages. Increase the presence of foot patrol beat’ police officers (not in cruisers) in the park. Concerns for safety were raised by the Community Survey.

27/28 Street space of riverfront road (Heidi Behr way/McDermott Avenue) and Ammermann Riverfront park lawns adjacent to the River Walk are critical ground to be used for foot traffic or for additional event sites to draw visitors attending river based events into other activities. East of McDermott Ave is a secondary congregation area for river based events and recreation

29/30 East End Arts with its galleries, teaching spaces and historic campus (including outbuildings & programming content) are a valuable resource in an ideal strategic position between downtown and the Peconic River. EEA facilities and mission are perfectly in alignment to be a partner for many Creative Placemaking projects. The building complex can function both as a destination in and of itself as well as a wayfinding venue, drawing visitors from river based events to explore Main Street and frequent its businesses and be a featured attraction. The campus can be a focused experience as a connecting path between the River Walk and downtown mitigating the potential for congestion further west along the River Walk toward Peconic Avenue. Responding to the results of the Community Survey¹⁰ in this report where it is observed that two of the most important venues are Main Street and the River Walk, every major event downtown or on the River Walk should include EEA and should invite them to create a corresponding on-campus series of events visible from both Main Street and the River Walk.

⁹ Town of Riverhead Peconic River/Rt. 25 Corridor, NYS BOA Step II Nomination, FIGURE 4-1F Green Infrastructure, Opportunities, Details.

¹⁰ Town of Riverhead Peconic River/Rt.25 Corridor NYS Brownfield Opportunity Area, Community Survey, February 2014



31/Peconic Ave street space and sidewalks: A primary congregation area for river-based events and recreation and a wayfinding destination for exploring venues on Southampton side (Riverside). Signage on Peconic Avenue linking to eventual venues on the Riverside side will decongest the Riverhead side making an event more successful, and justify the comfort of parking in Riverside for visitors.

32/33/34 Grangebel Park paths, north river walk & park lawns:

The new park has interesting views and a variety of passageways, vistas and elevations and is ideally suited to be a good site for events and other Creative Placemaking.

The original intent of Judge Griffing in his gift to the city has been substantially lost, with the elimination of the gardens, park land, and pathways along the north side of the Peconic, and with overgrowth and weeds filling in the area on the south side of the river.

All future development should be focused on regaining back the surrounding edge and re-establishing public rights of way along the riverfront shore line. The Peconic River 'loop' (Figure IX in Section 0.1.4.2.) proposes a walkway/bike path and paddle route (building on the recommended bike path in Figure 3-12C¹¹), referred to a linear park that can be either biked or walked or paddled. Such an amenity will increase usage of the area, bringing vibrancy which can help encourage people to further utilize the park.

The expanded loop along the south shores would also encourage and support an expanded pedestrian connection between Riverhead, Grangebel Park and the Suffolk County Court Complex, the Evans K. Griffing County Center. The loop would be away from the roadway, close to river based events such as WaterFire and create a lunchtime walk on the site of the original Griffing public gardens.

If the self-perpetuating cycle of lack of use leading to the public feeling that the empty Park is unsafe is not broken via concerted Creative Placemaking activities to expand attendance, beautification efforts alone will not change the situation and return on these investments in these projects will not be optimized by the local economy.

During major arts festivals, particularly those near the river, the opposite challenge may appear. As a primary congregation area for river based Creative Placemaking events and recreation on the river Creative Placemaking will 'populate' Grangebel building vibrancy.

¹¹ Town of Riverhead Peconic River/Rt. 25 Corridor, NYS BOA Step II Nomination, FIGURE 3-12C Recommended Expanded Bicycle Routes



42/Peconic Ave entrances to Grangebél Park: During events when large numbers of visitors are expected, events should not be planned in Grangebél Park or adjacent to its entrances as it will contribute to congestion of the entire flow of downtown.

50/ Main Street (Griffing to Union)

Primary congregation area for river based events and recreation destination venue and also wayfinding venue for activities leading to areas less populated such as the Proposed Second Street Historic District and Railroad station area, also to connect to Pulaski Street/Polish Town, see Figure 6 in the next section of this report.



Special Note. The south shore and leveraging Southampton's proposed bridge over the Peconic:

The natural growth that has reclaimed the far shore of the Peconic River (in Riverside, Southampton) is a tremendous visual asset and a beautiful counterpoint to the historic Riverhead downtown. This area is now largely publicly owned in trust for the future public good and preservation. All along the Peconic at Riverhead, a well installed and curated natural walk upon raised boardwalks can be a peaceful interlude with nature and also a valuable opportunity to educate the community about the importance and delicacy of wetlands via the introduction of signage and programming in conjunction with the local environmental agencies and partners. Developing appropriate plans will require the careful further study of the existing topography, water features, flora and fauna, soil conditions, specimen trees and exiting waterways. There may be an opportunity as part of the park development to install, on the landward side, an active denitrifying bio-reactive barrier, for example plantings to absorb ground water nitrates moving towards the endangered watershed. Fishing, canoe and pier access to the water can be included in the park plans.

Despite the opportunity and potential impact, as the land is not controlled by the Town of Riverhead, the suggestions and recommendations therefore must be implemented at County level or via the town of Southampton. As per recommendations in Introduction of Section 5., community organizations such as the Peconic River Community Development Alliance can be an ally in the development of a joint plan. Riverhead will benefit from south shore development.

Proposed Peconic River Bridge. The proposed Peconic River Pedestrian Bridge is an interesting development with much potential. It would have to be at a sufficient height to accommodate navigation. It would bring several valuable advantages to Riverhead. The bridge would complete a desirable walking loop trail incorporating the new park, the River Walk Park, and downtown Riverhead, enhancing the 'movement' aspect of Creative Placemaking. For visitors to events, the bridge would provide a pedestrian focused connection between the towns, providing Riverhead with access to a new expanded south riverbank with boardwalks reducing congestion at Creative Placemaking events in Riverhead.

Study the proposed bridge within the concepts of the river as an active 'water-venue', a viewing point adding interest and options to the area, an asset for river and park based events like WaterFire and an opportunity to remediate some of the tidal limitations of the River Walk area. Work with community organizations such as the Peconic River Community Development Alliance together with the town of Southampton to ensure that the project meets all possible goals of the communities living on both sides of the river.

The bridge ramp ADA slope requirements would provide the opportunity to build up the grade of the park to better avoid floods and provide a better sloping venue to the river view. There will be a need to coordinate the specifications of the bridge with regard to all of the potential uses while ensuring that an aesthetic solution is achieved. Participation in the design process by a professional Creative Placemaker is recommended.



0.1.5 Recommendations for Downtown Riverhead – East



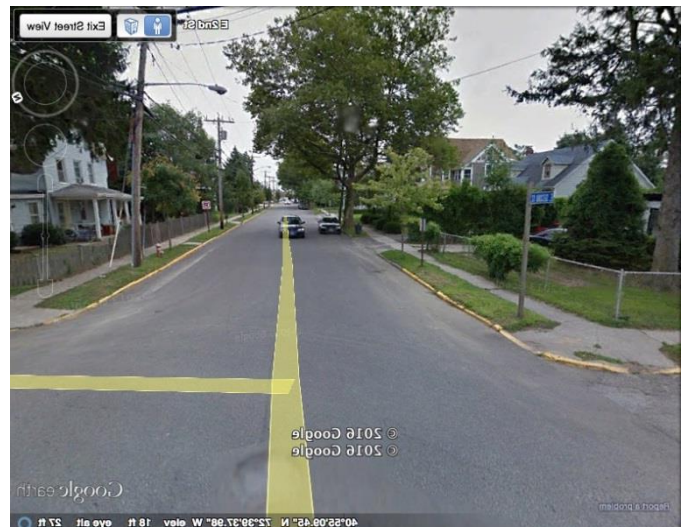
Figure 6 - Map of Downtown Riverhead East

0.1.5.1 Evaluation of the Visual Quality of Community Corridors

The Proposed Second Street Historic District is the primary draw to the northeast quadrant of downtown and designating it an historic district supports Creative Placemaking initiatives both in terms of how it promotes the history of the area but also in terms of supporting individual and community projects to make improvements.

In addition to or as part of its denomination as an Historic district and as part of its inclusion in the Arts District, discussed below, it is further suggested that the area or subsets of the area receive two additional designations: Special Bed & Breakfast Zoning District (with variances allowing for paying guests staying less than 30 days via special regulations) and The Garden District.

The Proposed Second Street Historic District is





located strategically between multiple target areas of Riverhead including much of it being in very close proximity to the Railroad station rendering it more attractive to millennial travelers^{12,13} who prefer public transportation.



Figure 7 - Map of Proposed Historic District

(The distance for most routes is 0.7 miles and about 8 blocks). As a ‘Special Bed & Breakfast Zoning’ District with variances for paying overnight guests, the area could turn into a series of Bed & Breakfasts as are common in other historic districts of other communities such as Richmond, VA, Charleston, SC and Chestnut Hill, Philadelphia, PA. This is further discussed in 0.4: Lodging and meals, capturing economic impact.

-Garden District: Beyond the noted architectural and historical reasons for the proposal as an historic district, uniquely for an urban context, almost every home in the historic district has a yard. As part of the history of Judge Griffing’s Grangebel park and further leveraging the beautification aspects of the Raingarden initiatives mentioned in the Nomination study, Creative Placemaking would suggest a project with a quadruple bottom line: historical, environmental, community development and beautification to support competitions, donations of time and materials, individual and community efforts to design and plant gardens in every street-facing

¹² <http://www.apta.com/resources/reportsandpublications/Documents/APTA-Millennials-and-Mobility.pdf>

¹³ The opportunity for Riverhead represented by the millennial demographics in New York City are discussed in the demographics section of this report.



yard in the district and participate in and be an example for the community of programs of the Peconic Estuary Program such as rainwater collection for irrigation.

0.1.3.2. Corridors through the Downtown east neighborhood help build familiarity with the neighborhood by wayfinding through the area to a major event destination and expose the residents of the neighborhood to large numbers of visitors.

Below are address specific recommendation which are keyed the sites numbered on the map in Figure 6:

-16/ Visible from Main street, the western portion (as shown on the map) of the Town Parking lot on the east side of Union Avenue, just north of east Main street can be used for a wayfinding activity venue to lead visitors from the east end of main street via Union Avenue through the Second street area to destination venues 18/19, facilitating decongestion and populating the Second Street neighborhood.

-17/Visible from Main street, this private parking lot is located on the western side of Union Avenue. The location can be used as a wayfinding activity venue to lead visitors from the east end of Main street via Union Avenue through the Second street area to destination venues 18/19, facilitating decongestion and populating the Second Street neighborhood.

18/Riverhead Fire Dept Property is currently in disuse and is an ideal destination venue to to engage visitors, encouraging them to walk to and pass time in the Second Street neighborhood, bringing vibrancy to the area.

19/The Aquarium parking lot destination is an ideal destination venue to engage visitors, encouraging them to walk to and pass time in the Second Street neighborhood, bringing vibrancy to the area. Atlantis holdings have confirmed that they would allow the lot to be used for events.

20/Proposed Entrance to Lot 19, destination venue. This is an entrance alternative to improve access to Lot 19 which is closer to main street than the actual entrance and is more visible to visitors on foot.

23 & 24/2nd Street & Union. When Union is closed for events, a natural wayfinding activity venue is created on the eastern and western sides of the road in the end of the closed portion of 2nd street to lead visitors from East Main street via Union Avenue to Destination Venues in lots 18 & 19



0.1.6 Recommendations for Central (West) Riverhead District¹⁴:

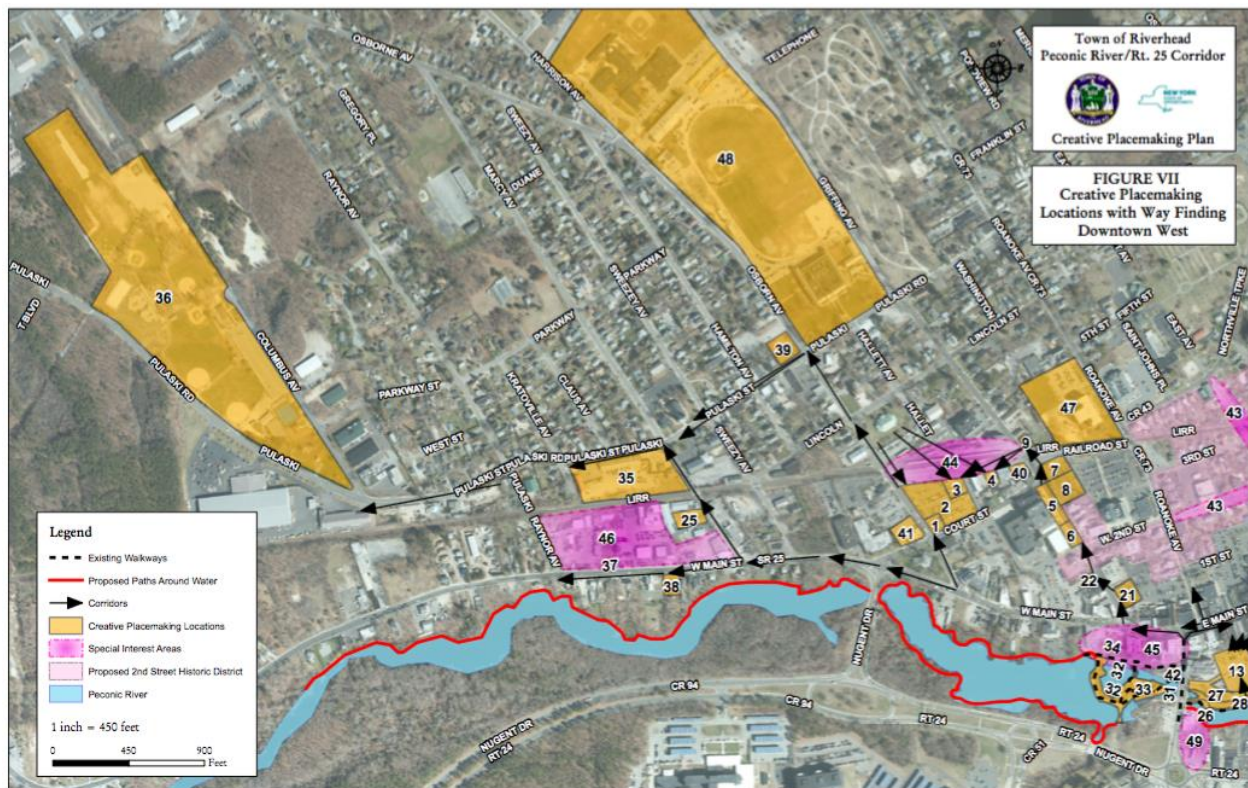


Figure 8 - Map of Community Corridors, Central (West) Riverhead

0.1.6.1 Evaluation of Visual Quality of Community Corridors and Traffic Routes

While broader projects for the development of the ‘West’ portion of the BOA area are in the works, there is already a critical mass of restaurants, sufficient to justify the denomination of a ‘district’ that can be leveraged.

¹⁴ Note the designations of West, Central, Downtown and East are used from the BOA Step II Nomination. For the purposes of this report (as the Plan is a stand-alone document that will be consulted by community members and Creative Placemakers) all activity west of downtown in the ‘central’ and ‘west’ areas as denominated by the BOA will be denominated ‘west’.



Identify, coordinate and brand the ‘West Peconic River Restaurant District’ via signage to ensure coordinated wayfinding. Area to include Buoy One Seafood, Farm Country Kitchen, Funchos, Maple Tree Deli, Roadhouse Pizza and Snowflake Ice Cream Shoppe. This area is close to the area identified for development in the Step II BOA Nomination study called “Peconic Landing¹⁵.” As per the hierarchy of major roads shown in FIGURE 3-12A¹⁶, placing this signage on principal roadways will divert visitors to the area and encourage exploration.

Below are address specific recommendation which are keyed the sites numbered on the map in Figure 8:

-On Rt. 58, put signage at corners with Mill Road and Pulaski Street coming from east and west (with arrows pointing south)

-On Rt. 25, indicating the district

-West-bound from downtown put signage near intersection with Court Street (Nugent Drive) (to encourage travel west).

-East-bound from LIE/Tanger at the intersections with Kroemer and Mill (to encourage travel east).

Development of this area is not considered as part of the East Main Street Urban Renewal area¹⁷ or the Business Improvement District¹⁸; however, as part of a Creative Placemaking plan, it merits consideration whenever either of these two subjects/areas are being considered.



Figure 9 - Railroad Station Building (Google Maps)

¹⁵ Town of Riverhead Peconic River/Rt.25 Corridor NYS BOA Step II Nomination, FIGURE 3-9, BOA Strategic Sites, Site ‘4’,

¹⁶ Town of Riverhead Peconic River/Rt.25 Corridor NYS BOA Step II Nomination, FIGURE 3-12A, Transportation Network,

¹⁷ Town of Riverhead Peconic River/Rt.25 Corridor NYS BOA Step II Nomination, FIGURE 3-5, Urban Renewal Area

¹⁸ Town of Riverhead Peconic River/Rt.25 Corridor NYS BOA Step II Nomination, FIGURE 3-4, Business Improvement District



44/Address the visuals in the Railroad area – an area of ‘special interest’ to Creative Placemaking in downtown Riverhead, both for its history and architectural assets but also for its function as a rail and bus terminal to bring visitors. Investments in making the rail and bus connections more attractive, and hence more popular, are an important part of controlling for future traffic congestion which conditions enjoyment of events and leisure. Creating a vibrant, compelling and safe pedestrian community corridor to the Railroad station is an



Figure 10 - Revco building by night, 403 Griffing Avenue/Photo Credit: Diane Tucci
important investment.



Figure 11 - Revco Building by Day/Photo credit: Google Maps

Additionally, as is addressed in other areas of this report, demand for public transportation is growing amongst a target demographic of visitors who are interested in Creative Placemaking¹⁹.

Artistic illumination of architecturally interesting and relevant buildings so they become part of a ‘Piazza’ environment linking the Polish Town Pavilion, the Railroad station building, the Revco building, Railroad Museum building and yard and the Victorian era building formerly the Court House Restaurant (40).

Improvements in the yard at the railroad station:

- Request removal of abandoned rolling stock and other materials from behind train station (visible in the image of the station above and in the image below).
- Remove low structures behind Railroad station obstructing view to Polish Town Pavilion and beyond (visible in the image below).

¹⁹ Millennial travel is discussed in the ‘Downtown East’ section of this report, Section 2: Lodging and meals: capturing economic impact and the section on demographics.



Figure 12 - Abandoned rolling stock and low rise buildings obstructing views to Polish Town Pavilion /Photo Credit: Google Maps

In general, as is shown in the next image, sight lines from the station should be considered from the perspective of the visitor to the community and the station area should be considered a gateway to Riverhead.

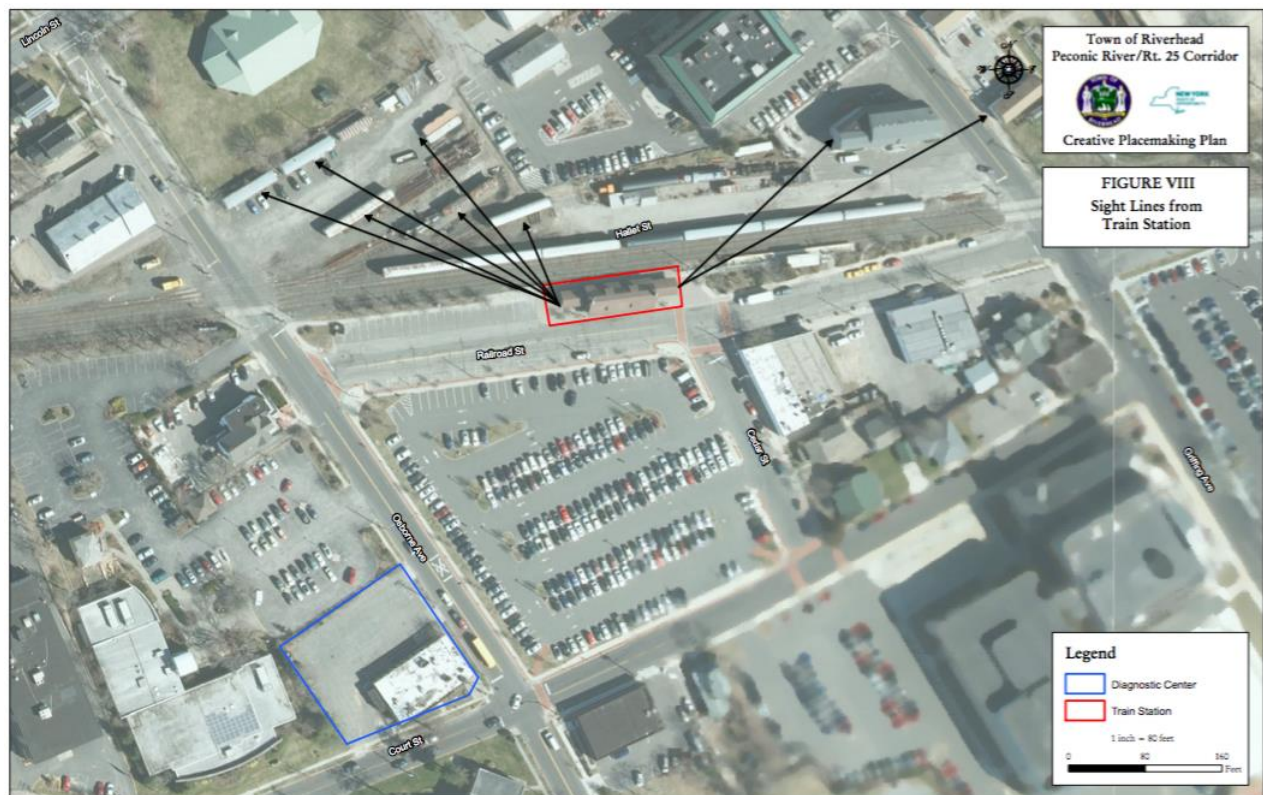


Figure 13 - Sight lines from train station toward Polish Town.



- A. Encourage use of buildings and empty lots in the 'strategic site 5'²⁰ in front of Railroad Stations for gallery spaces, artist craft spaces, and visitor amenities as identified in the Community Survey²¹ as this area is the first area to welcome visitors and commuters.
- B. 41/Encourage use of empty building (former Courthouse restaurant at corner Griffing and Railroad Avenues) for a service for visitors additionally with night-time presence (restaurant, Bed & Breakfast, Inn)
- C. 40/ Encourage use of empty building (former Long Island Diagnostic Imaging at 205 Osborn Avenue) for a youth-oriented service forming a campus context with the Riverhead Free Library and as a youth support location to Creative Placemaking events on the River.

0.1.4.2. During and between special events, make use of the destination sites, wayfinding, assets and the community corridors connecting them that are marked on the maps of the Central (western) district. Encourage development of sites along these community corridors to build vibrancy, populate this area and to avoid pedestrian congestion in critical areas during events. Additionally, building the wayfinding to these areas will assist in connecting the Historic Districts and Cultural Features²² such as the area around the Gilbert Conklin and Corwin Young houses, located north of the Railroad Area, to the rest of downtown.

- A. Recommendations for the proposed community corridors for Riverhead Central (west) are noted on Figure 8 above and support the development of sidewalks recommended in Figure 3-12B of the study²³:
 - Railroad from Griffing to Osborn
 - Osborn from Pulaski to West Main
 - Pulaski from Osborn to Marcy
 - Marcy from Pulaski to West Main
 - West Main from Osborn to Marcy and beyond
 - Griffing from East Main Street to Railroad Avenue
 - Building on several recommendations in the Study regarding pedestrian paths (sidewalks) and bicycle paths, create a bicycle and paddle loop:²⁴

²⁰ Town of Riverhead Peconic River/Rt.25 Corridor NYS BOA Step II Nomination, FIGURE 3-9, BOA Strategic Sites, Site '5',

²¹ Town of Riverhead Peconic River/Rt.25 Corridor NYS Brownfield Opportunity Area, Community Survey, February 2014

²² Town of Riverhead Peconic River/Rt.25 Corridor NYS BOA Step II Nomination, FIGURE 3-6, Historic Districts and Cultural Features Map

²³ Town of Riverhead Peconic River/Rt.25 Corridor NYS BOA Step II Nomination, FIGURE 3-12B, Sidewalks and Bicycle Routes

²⁴ Town of Riverhead Peconic River/Rt.25 Corridor NYS BOA Step II Nomination, FIGURE 3-12B, Sidewalks and Bicycle Routes,



Figure 14 - Bicycle and Canoe Paddle Loop Trail

Suggested improvements along the Peconic River Corridor:

- Bicycle and Paddle loops should be created as per Figure IX, including kayak launches and bike exchanges as per the legend. .
- A separation of the traffic between the road traffic on Rt. 25 and the pedestrian path will enhance safety, reduce noise, provide a more comfortable passageway, and allow the recapturing of needed area for the walk width.
- A second pathway system should be established at the water level passing on a right of way negotiated and established near the water's edge.
- Where grade will allow interconnections between the lower river path and the upper walkway along Rt. 25, they should be installed.
- Several lots and houses have become public parks or holdings and they can be developed for additional amenities and will allow the path to be further away from the highway edge.



-There are also several undeveloped lots and peninsulas of considerable area and interest that should be integrated into the river park walkway system.

-Farm houses along the river and the walkway should be encouraged to convert to light hospitality uses, such as existing restaurants and the Art Gallery.

-The unique asset of the Peconic River could be greatly augmented by building this larger parkway system. With these improvements the Peconic River Park Walkway and Canoe site could become a much larger and popular attraction for much of Eastern Long Island, where it would remain a unique experience and asset.

Recommendations for use of destinations, wayfinding and architectural assets²⁵:

-1,2,3 / The large parking lot across from the Train Station: The parking area is bordered by (north - east - south - west: Railroad, cedar, Osborn, Court) can be used as a destination venue, a location to engage visitors, encouraging them to spend time in the neighborhood, bringing vibrancy to the Railroad area.

Elements include:

-the northeast corner of railroad parking at Court and Osborn can be used as a wayfinding activity venue to lead visitors from the center of a river-based event via Main Street and Griffing Avenue toward Railroad Station area, connecting to Polish Town.

-the southwest corner of Railroad parking area at Court and Osborn can be used as a wayfinding activity venue to lead visitors from the western end a river-based event via West Main street and Osborn to Railroad Station area, connecting to Polish Town.

- 4 / The empty lot on south side of Railroad Avenue between existing retail locations at 143-151 Railroad is a priority for a temporary support location for events to then lift and encourage adjacent retail.

-Connect Polish Town to the rest of downtown via wayfinding along Griffing to Main Street (including street closures of Griffing and Main Street and permanent signage year-round connecting the two areas.). (Specific Polish Town locations noted on the supplemental venues map)

²⁵ Occupancy/Capacity data for specific uses is in Table I: Capacity and Occupancy for Creative Placemaking venues



-The Birchwood restaurant, noted on the supplemental venues map is another anchor in the Polish Town area, under new management and eager to participate in coordinating and hosting programming.

-25 / The Cauliflower Association's campus is an ideal venue for music and performance.

-38 / Art Sites is a two-acre arts venue, location of periodic arts events and the only private art gallery in Riverhead. Arts Districts often begin with a single artist or gallery taking up residence. The association with the other elements such as the 'West Peconic River Restaurant District' including Peconic Landing and the use of the Cauliflower Association as a venue can build upon each other.

-46 / Incentivize eventual conversion of use of the 'special interest area' to services appealing to visitors as per the Community Survey.

- 9 / The Railroad Museum of Long Island and the yard area at the Museum (416 Griffing Avenue) can be used both as a destination venue utilizing Railroad Museum and content as well as a wayfinding activity venue to lead visitors from the center of WaterFire or river-based site toward Railroad Station area and Polish Town via Main Street via Griffing Avenue.

- 5 / 6 / 7 / 8 An elegant, engaging street façade of three historic courthouses in a row with a large ceremonial staircase opposite a large parking lot. An important part of Riverhead and Suffolk County history, the three historic courthouses are also a grand theatrical space that would lend itself to events by highlighting area architecture and building vibrancy in the area near the Railroad Station.

- 5 / 6 In front of the Courthouses at 169-219 and 225-235 Griffing Avenue are a key potential destination venue

- 7 / 8 Supporting 5/6 with the Suffolk County Parking at Railroad Avenue and Griffing Avenue to also help lead visitors from the center of WaterFire or river-based site toward Railroad Station area and Polish Town via Main Street via Griffing Avenue.

-21 / 22 The western portion of the Town Parking on east side of Griffing Ave at 118-204 Griffing Ave and the eastern portion of the Town Parking on the west side of Griffing Ave at 157-167 Griffing Avenue can be utilized either as destination venues or wayfinding activity venues. In either case the locations will lead visitors from the center of WaterFire or river-based site toward Railroad Station area and Polish Town via Main Street via Griffing Avenue.



0.2 Parking and Shuttles

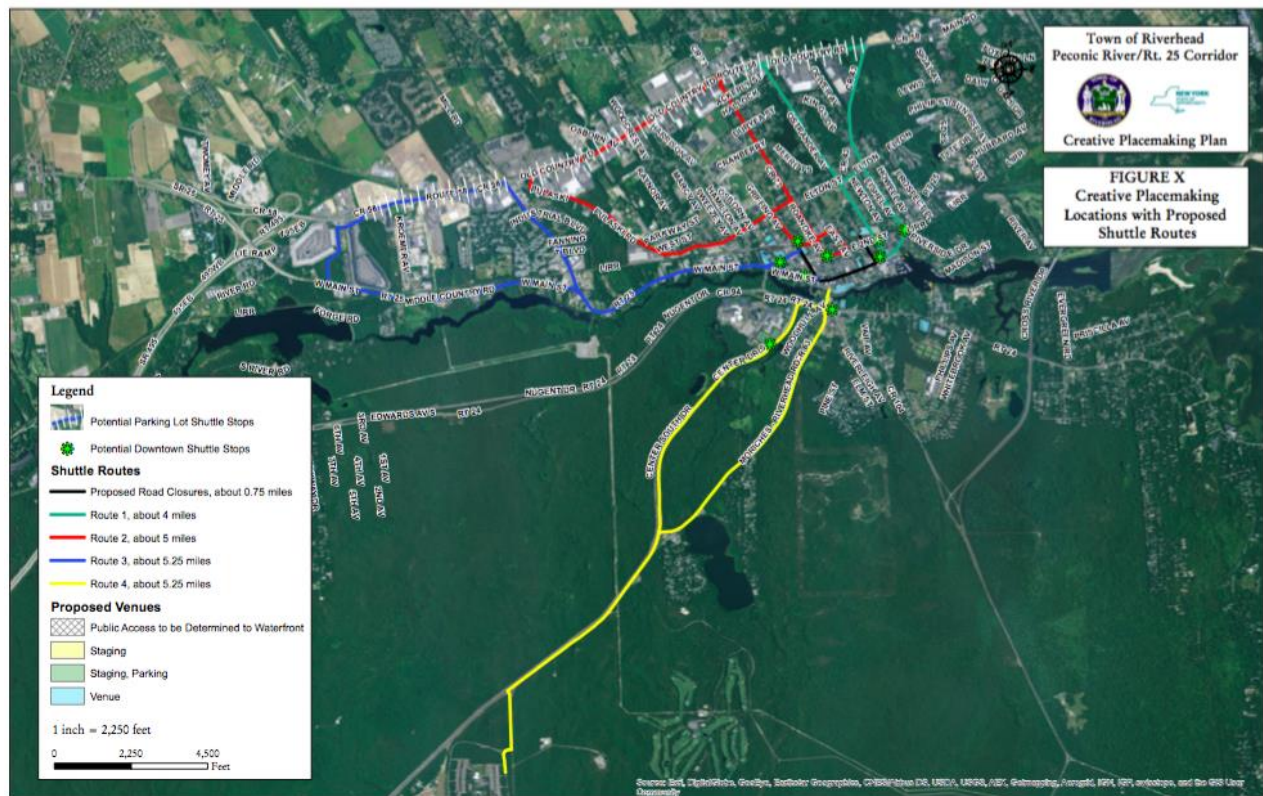


Figure 15 - Map of Proposed Shuttle Routes

-As described in Sections 0.1.2 above and in other places in this report, event destinations and ‘Café Main Street’ dining may take precedence over downtown parking during Creative Placemaking events. Creating shuttle routes has many benefits. It reduces traffic to downtown and serves to encourage drivers coming east on the LIE or north from the South Fork to park as soon as possible.

-Make use of shuttles as marked on the shuttle map Figure 15: Map of Proposed Shuttle Routes and suggested downtown stops, by utilizing parking spaces on RT 58 and at agreed locations in Southampton including Suffolk County Community College, Eastern Campus (shown on the map).

Assuming a conservative average speed of 20 mph, the route timing for each of the shuttles is as follows :

Route 1: 4 miles, 12 minutes
Route 2: 5 miles, 15 minutes
Route 3: 5.25 miles, 16 minutes
Route 4: 5.25, 16 minutes

The proposed shuttle routes to downtown Riverhead will reduce traffic downtown and also encourage exploration of the entire site on foot.

While basic signage should be placed at the end of the LIE, Rt. 24 and other routes south (Riverleigh, Quogue-Riverhead Road, etc.) the specific locations each time will depend on the

number of parking lots engaged for each event.



Shuttles on the south side of the river from eastern and southern parking areas are fundamental to this plan as there is traffic congestion during Riverhead events on Rt. 24 due to the traffic circle being under capacity and demand for parking near the event.

The shuttle routes have been deliberately designed to be short in length so that the service is quick and often to encourage use.

The routes should not overlap nor should their stops overlap in order to encourage exploration of the community. Not all of the routes need to be activated for each event, choice of routes, stops along Rt. 58, signage locations and number of shuttles per route will depend the number of visitors expected, arrangements made with specific landlords/stores on Rt. 58 permitting use of their property and even intermediate shuttle stops, closer to, but not in downtown, (not indicated) and will evolve with events over time.

The plan for the shuttles is an event logistics planning issue and separate from the provider of service. Supplementing shuttles hired by the event planner or the town, Tanger Outlets and all hotels interviewed confirmed that they would offer shuttle service during an event. Partial or fully ‘sponsored’ shuttle service provided by these companies and/or one or more of the national brands on Rt.58 should be pursued.

0.3 Audience and Demographics:

Demographic analysis shows very strong potential attendance for Creative Placemaking events in Riverhead based on several factors:

- ‘Permanent’ population comparisons in comparable distances from Riverhead with respect to WaterFire attendance in other communities²⁶.
- The uptick represented by North and South Fork seasonal residents
- The strength of the ‘Millennial’ demographic (18-35 year olds) in the relevant Metro area (NYC)²⁷. Demand for Creative Placemaking both for travel as well as a criteria

²⁶ Interviews with organizers of WaterFire in Sharon, PA and the US Army Corps of Engineers economic study of WaterFire; <http://waterfire.org/wp-content/uploads/2015/11/ACoE-Exec-Summary-letterhead.pdf>

²⁷ see Figure ‘2012 Population by Age for Riverhead, NY, in Section II.b. which shows comparative data for NY County, Riverhead and the US.



for settling in a community is well documented and many communities are developing Creative Placemaking specifically to target this market²⁸.

Millennials are particularly seeking engaging, authentic placed-based initiatives. They are a key target. They are informed, mobile and seek quality events. Their consumption patterns are aligned with patterns in social media websites so they are a very large engine behind alternative peer-to-peer service providers such as Airbnb (home stays) and Uber (peer taxi services). There is much literature on their life-style, travel and buying habits and for multiple reasons; Creative Placemaking in a context such as Riverhead is an ideal match for their consumption patterns.

Based on this research which is further analyzed in detail in the section in this report in Sections 1.8, 1.9 and 3.2 of this report, comparing regional populations statistics, local event participation and the comparison with other WaterFire experiences, it can be estimated that audiences of at least 50,000 can be expected for professional Creative Placemaking events in Riverhead.

0.4 Capturing Economic Impact and Satisfying Demand: Lodging and Food

To date, the largest regular event in downtown Riverhead, Country Fair (estimated attendance 30,000 reported in the press²⁹) does not overwhelm the community's ability via local restaurants and vendors (not necessarily local) to cover needs for food, drink and hygienic facilities. In fact, there are no long lines present at any of the events attended in the preparation of this plan (Edgar Allan Poe Festival, JumpstArt, Antique Car meet, Cardboard Boat Race, Country Fair, etc.).

Food: As the events grow in size, the associated variable demand for food/beverage and the general seasonality of demand for accommodation create special pressures on local businesses to fully take advantage of the potential economic impact of Creative Placemaking events as they become more popular.

Recommendations:

- In order to plan and accommodate growing demand, Appendix T: Capacity and Occupancy details locations, appropriate usage, occupancy and capacity of each Creative Placemaking location permitting accommodation of exponential growth in the number of

²⁸ <http://www.realtor.org/articles/calling-all-millennials-urban-areas-lure-gen-y-with-placemaking-programs>

²⁹ <http://southoldlocal.com/2014/10/13/riverhead-country-fair-draws-thousands-downtown-39th-annual-event/>



vendors or kiosks present and the number of meals served. Detailed numbers of meals that the community can already accommodate as well as other helpful estimates and planning materials are provided in Sections 5.1 and 5.2 of this report with data in the accompanying Appendix U: Restaurant Capacity.

- In the choice of vendors, the Creative Placemaking spirit is to preserve the distinctiveness of the location: with first providers for additional locations sought from existing restaurants in the community via the creation of extra kiosks or food trucks representing restaurant operators across the Town of Riverhead and the region, regardless of whether their actual place of business is already on the corridors, paseos or routes of the event.

An experienced Creative Placemaker can assist team of local restaurant owners in utilizing the information in the tables combined with the local experience in the preparation of an expandable plan that takes advantage of the opportunities presented by the events.

Lodging: The primary lodging considerations should be the economic benefits to the community of overnight stays within the community. Overnights in other communities can represent a small number of additional visitors who will spend money in the community, however the important numbers of daytrippers (who have the same impact as those who will stay overnight in hotels other communities) has already been established in the demographics section of this report as more than substantial to justify important Creative Placemaking events in Riverhead.

Capturing an overnight guest has economic value to the community beyond the hotel costs, its more meals and longer stays, more purchases and attraction tickets and therefore more economic impact, more employment and more vibrancy.

To generate additional economic impact from overnight visitors, there must be more accommodation within the Town limits of Riverhead. The Town can consider 'alternative accommodation' options that are outlined in Section 2. Inventory of Assets as well as data found in Appendix P: Lodging Inventory.

Based on research into the demographic and the opportunities for Riverhead, the alternatives recommended for investigation include:

- Peer-to-peer housing in general (Airbnb, Homeaway and other sites).
- Airbnb specifically as they are working on a policy basis to facilitate cities and towns regulation and taxation of their services and education of prospective hosts.



- Consider creating special rules for the Second Street historic district in this regard (upgrading, loan programs) and perhaps the creation of a ‘Special Bed & Breakfast Zone’ to facilitate the creation of an area like those that have grown up in other communities (also mentioned in section 0.1.3 of this report).
- Glamping is a more flexible type of usually stylish, seasonal accommodation that appeals to wide demographic depending on how it is implemented and is less complicated and less expensive than creating an analogous number of regular hotel rooms. It has been described as camping for people who don’t rough it.
- Farm stays. Riverhead has a tremendous resource in its Agritourism opportunities which have ‘built in’ entrepreneurs who often have existing spaces that they can accommodate to receive guests. As the research in Section 2 and the information in Appendix V. Agritourism in Riverhead demonstrates, while there is a tremendous amount of hospitality activity currently in this area, it is nearly all oriented toward day-trippers.
- Hostels/exchanges for target participant groups volunteers/young artists could be developed along with the recommendations in section 0.1.2 regarding attracting artists to work in the community.

0.5 Unified Marketing and Programming for the Town of Riverhead

In Section 4.2 of the report the research and analysis is presented regarding the importance of unified approaches to programming and marketing. The conclusion is that a unified approach to programming and a unified approach to marketing often merge as contemporary consumers perceive a cohesive series of services and opportunities if presented in one marketing-oriented website. Additionally, business owners ‘see’ each other and can create synergies readily via this resource. This gives a community an ability to leverage the resources required to align their activities in many ways.

In terms of Creative Placemaking, the website is about building the perception of Riverhead for cultural tourists. The most effective tool is a single coordinated website that attracts around it multiple ‘micro-networks’ of existing businesses and activities. (These are called Tourism Business Ecosystems ‘TBE’). These will form the picture of the community and will provide support for this website within and across the local economy.

There are dozens and dozens of websites referencing Riverhead either created by individual organizations or by small TBE’s presenting a small portion of the rich multi-dimensional offer in the area. A number of these sites are listed in the research section of this report, and while an



exhaustive list is a moving target, few stand out as appearing ‘complete’ and user friendly (Eastendgetaway.com is one of the best examples). By their very existence, oft-times parallel organizations presenting separate calendars, side by side on a single website, they drive home the lack of collaboration within and across sectors. Whereas the choice of how to lead an initiative of this type varies from community to community, in Section 4.2. There is an ‘information checklist’ covering areas such as what to do and how to do it. Here are a few of the suggestions:

- All of the hospitality options in one place regardless of their origin or their participation in various local sub-organizations.
- Looking at the website from the point of view of the traveler, not the purveyor, from the point of view of a blogger, looking for news, not as a static resource
- Leverage everyone’s media spend together by promoting a single site

0.6 Building and Expanding Existing Events/Attractions

Objectives: Riverhead already has exciting well-attended existing events and permanent attractions. These should be leveraged via Creative Placemaking principals to:

- Bring additional visitors.
- Partnering with other organizations to broaden the base of individuals involved, broadening appeal and sharing the work is the basis of community led projects. It is fundamental to the activation of Creative Placemaking in the community that the broadest number of organizations listed in the Tables related to Section 2. Inventory of Assets (creative and other non-profits) be encouraged to participate in the process of event creation, planning and promotion.

Additional data on potential partnered organization is contained in the Appendices to the report, which contain hundreds of contacts, many with web/email references that should be assembled into a regularly updated Creative Placemaking Database and utilized to promote every stage of the community-based outreach and engagement process: These resources are assembled as the following Appendices.

- Appendix H: Non-profit Organization Potential Partners with individual annotations for each organization as to ideas for suggested engagement and involvement.
- Appendix J: Arts Organizations
- Appendix K: Educational Organizations



- Appendix L: Event Organizers
 - Appendix M: Arts Professionals
 - Appendix N: NY Arts Organizations (affiliated with NYSCA)
-
- Lengthen average visitor stays by expanding the number of activities in an event and the length of an event, partnering with other organizations brings other ideas and hybrid concepts.
 - Expand parts of the community explored each visit by each visitor by using more of the town's resources and venues for each event.

Some individual recommendations for existing activities:

Polish Fair: Working with the broader Polish community, the development of an expanded 'Polish Fair' event with more activities deeply focusing on the Polish origins of the community would be helpful to draw visitors to an event along the usual venues on Pulaski street and in the Polish Town area but also connected to downtown through wayfinding and activities. Polish Fair could be expanded to include other organizations such as, for example Dance troupes, dance teaching professionals, East End Arts, Suffolk County Historical Society, working together locally many ideas can be derived, contemporary chefs revisiting Polish cuisine. Borrowing from other events, a potato pancake or pierogi contest. As visitors to Polish Fair remarked 'everyone is Polish today'... transform a greater portion of the town into a celebration of Polish culture in not only in Riverhead but also the important emigration to the United States.

Cardboard Boat Race: Residents embrace the idea of the Cardboard Boat Race but many remarked on the congested River Walk did not readily afford them a view of the races. Those who did participate typically left almost immediately after the end of the schedule. A greater number of competitive teams should be recruited (local companies, police/firemen, etc.) more heats added to the schedule, the heats spread out with other activities in between to encourage people to get up from their positions on the river walk and multiple collateral activities added in areas 10-15 on Map III as well as some fun uses for the paseos 51-56 to encourage people to explore main street. More children's activities could be added in collaboration with East End Arts and local schools. A class for school aged children and their parents using materials that readily make a simple boat could be held in the morning, leaving enough time to make a boat, wander around downtown and then come back and join a special heat of only these (all nearly identical) boats. Local businesses along Rt. 58 could be recruited to sponsor teams from their employment rolls, many of whom employ many youth who do not live in Riverhead and who in this way would be introduced to the town's center.



The Edgar Allan Poe Festival is doing well, broadly based and engages a wide swath of the community. Solicit the organizer to explore other ideas for other events.

East End Arts JumpstArt brings together a range of talented artists. The challenge to fill downtown is great. Bring together complementary activities with JumpstArt hosted by other organizations so that each organization brings its own set of visitors building interest.

Antique car events: The antique car meets are held in the absence of any other collateral activities and their presence down by the River Walk means that many visitors to the restaurants on Main Street do not see them. Organize a town-wide 'sock hop' (swing dance). Use the cars as the central theme of the event, they could be parked in various places on Main Street, 1950's food items on the menus and a town-wide call for those more proficient to exhibit their skill at a dance off while everyone hangs out, dressed in their poodle skirts with the D.A. hairdos.

Local organizations who will benefit from the increased traffic such as The BID or the Chamber of Commerce could sponsor an outdoor 3-D movie festival in theme (Vincent Price, Creature from the Black Lagoon), a charitable organization such as Riverhead Rotary could sponsor selling the disposable 3-d eye glasses that are sold, donating a portion to charity. A sponsor for prizes for the cars (oldest, best condition, rarest, oddest looking, most, best costume of driver/companion.) Add a Beat poets poetry slam in collaboration with Poetry Street.

Juneteenth happens every year in Riverside. *'From Wikipedia'³⁰* 'Juneteenth, also known as Juneteenth Independence Day or Freedom Day, is a holiday that commemorates the announcement of the abolition of slavery in Texas in June 1865, and more generally the emancipation of African-American slaves throughout the Confederate South. Celebrated on June 19, the term is a portmanteau of June and nineteenth and is recognized as a state holiday or special day of observance in most states.' The holiday is observed primarily in local celebrations. Traditions include public readings of the Emancipation Proclamation, singing traditional songs such as "Swing Low, Sweet Chariot" and "Lift Every Voice and Sing", and readings by noted African-American writers such as Ralph Ellison and Maya Angelou. Celebrations may include parades, rodeos, street fairs, cookouts, family reunions, park parties, historical reenactments, or Miss Juneteenth contests.' This event could be conducted in a bigger way with the collaboration of Riverhead, perhaps with support from outside of the community?

Events and installations around town that recount **the natural history & past of Riverhead.**

Nature: Creative Placemaking builds on distinctiveness and one of the many areas of excellence of Riverhead assets is the ability of the community to foster reconnections with nature. The

³⁰ <https://en.wikipedia.org/wiki/Juneteenth>



presence of the River downtown, the extensive estuary, the sound, all of the agricultural realities and the many important scientific and activist groups involved in defending nature should be leveraged whenever and wherever possible.

Living History: Riverhead's multilayered history has numerous elements that provided a strong basis for cultural tourism. Its preserved architecture speaks to its bustling Victorian period of prosperity and growth. On many levels, this period appeals to Millennials, and with connections to maker fairs, micro-breweries and a whole series of related activities, there is an opportunity to rekindle the essence of its history and make it current.

Related ideas:

- create signs around town at historic locations, or along walking trails on the new bicycle loop/walkways with scannable (QR codes) and websites linking to references to the website (point 4)
- create murals around town with renowned street artists with references to the community's history.
- create 'costume' events that leverage the Victorian facades on main street - 19th century menus, goods for sale, activities. Work with artists to leverage elements of Main Street that are not already 'Victorian' so they connect with the theme.

Epcal/Grumman's history in the community has not been leveraged with events but it could be an interesting location, should areas there be made available for Creative Placemaking.

To fund these initiatives, there are many suggestions in Section 3.4 of the body of this report regarding funding mechanisms. In Appendices Q, R and S below there are several databases where each individual organization has been evaluated with annotations in the database.

- Appendix Q: Major National Foundations in the Arts Active in New York State - Largest nationally present foundations active in NY State, potentially relevant to activities in Riverhead, with a brief analysis of Funding Themes and Objectives.
- Appendix R: Top Foundations and Corporations Supporting the Arts in New York State - Top foundations & corporations giving in NY State, potentially relevant to activities in Riverhead, with an analysis of Funding Themes and Objectives
- Appendix S: NY CFA Grant Program - Information regarding eligible applications, eligible uses of funds and suggestions for creative placemaking grant applications for Riverhead



0.7 Suggestions on Leveraging the Plan within the Chapter 90 application process for large events in Riverhead

The Creative Placemaking guide has lots of information that individual event planners will benefit from and they can give the community feedback on their experience.

Leverage the plan by working on processes to pass the information contained in the Creative Placemaking plan to help event planners to help the community make the best event.

The Town can leverage this report by making parts of it available on line for example, at the disposal of applicants during the application process and then also capturing information from them after the event in an exit interview for use by the Town in further development of these concepts.

Use the content in Appendix E for ideas for how to best work with applicants for transmitting information, encouraging collaborations and Appendix F: Exit Interview questions for suggestions regarding questions for event planners after the event to inform future projects.



“Place has always been important for the emergence of new products, industries, and jobs. We find that creative places are cultural industry crucibles where people, ideas, and organizations come together, generating new products, industries, jobs and American exports.

They nurture entrepreneurs and expand the ranks of self-employed artists and designers who market their creations far afield. Training grounds for area youth, they incubate the next generation of creative workers and entrepreneurs. Because jobs increasingly follow people, rather than vice versa, they draw and retain other businesses and workers to their rich, lively, and diverse environs.”

— Ann Markusen and Anne Gadwa, National Endowment on the Arts³¹

1. Introduction to Creative Placemaking Core Concepts

Building upon area-wide analysis and planning efforts, this Creative Placemaking analysis draws from and relates to the BOA Step II Nomination Study, serves to advance implementation of revitalization of strategic sites and achieving the overall goals for the Peconic River BOA area.

This document is intended to form the foundation to allow the Town of Riverhead to engage in a Creative Placemaking process to work together as a community to reimagine its future in a bold way that can be informed by an interactive engagement with its citizens, with art and artists, and with the community. The document includes an introduction to the field of Creative Placemaking; a review of the components of successful Creative Placemaking Plan, observations on the most effective type of Creative Placemaking for a community such as Riverhead, an inventory and analysis of regional place-related assets and sites; relevant demographic analyses and projections; compounded observations from the community based on interviews with community stakeholders and political representatives; an inventory of regional partners for Creative Placemaking; suggested site interventions; planning overview related to large-scale events, and a preliminary analysis related to the general feasibility of the Riverhead site for a placemaking opportunity currently under consideration by the Town of Riverhead — WaterFire on the Peconic.

³¹ Ann Markusen and Anne Gadwa, Creative Placemaking, National Endowment for the Arts, 2010
<https://www.arts.gov/sites/default/files/CreativePlacemaking-Paper.pdf>



Introduction to Creative Placemaking Supplement

Creative Placemaking has emerged as a successful and much discussed tool to advance the economic revitalization of communities. Creative Placemaking has been defined as “a discipline within the practice [of Placemaking] that is intentionally using or employing arts, culture and creativity as a driver for transformation, growth and change in a way that builds quality, character and identity of place.”³²

Creative Placemaking was developed in response to the widespread observation that the natural occurring artist migrations to inexpensive space have a particularly revitalizing effect that serves as a force multiplier for urban redevelopment.³³ In response urban theorists began to explore ways to strategically deploy artists and the arts as an effective way to initiate, direct and catalyze economic development.

Creative Placemaking is a collection of many quite different strategies and approaches rather than a single fixed doctrine and consists in practice of a very wide range of potential solutions, methods, partnerships and interventions. The NEA documents over seventy projects in nine project types as a resource on its Our Town website³⁴ and writes that “there are a healthy variety of different theories, perspectives, and interpretations.”³⁵ ArtPlace lists 262 different types of projects in ten fields and ten different sectors.³⁶

The core of Creative Placemaking as a practice is its recognition of art as being one of the most effective and powerful tools to transform communities and its commitment to empower individual artists as leaders and change-makers in this process. Yet ‘art’ is a notoriously wide-ranging, ill-defined, controversial, and even polarizing concept. [Marshall McLuhan famously said “Art is anything you can get away with.”³⁷]

With this much variation in strategy, approach and even definition, the early choice of the right project, approach and solution and the right art and artist to work with is a complex decision dependent on a community’s scale, type, resources, site, and temperament. The following analysis is intended to inform and assist the Town of Riverhead in making their potential entry into Creative Placemaking.

³² Tim Jones interview, Director of Artscape

³³ Elizabeth Currid, *Bohemia as Subculture*, <http://jpl.sagepub.com/content/23/4/368.abstract>

³⁴ <https://www.arts.gov/exploring-our-town/showcase>

³⁵ Ann Markusen and Anne Gadwa, “Creative Placemaking”, National Endowment for the Arts, 2010; pg. 5-6.

³⁶ http://www.artplaceamerica.org/grantees?search_api_views_fulltext=

³⁷ Marshall McLuhan, *Understanding Media*, 1964; <http://ardellpadenom.blogspot.com/2011/05/art-is-anything-you-can-get-away-with.html>;



Creative Placemaking is foremost a process that involves members of the community, civic leadership, local engagement with the concept and investment in its outcome and success, and community consensus about the possible art interventions and artists involved. This report outlines some of the many assets of the Riverhead community—outlining relevant physical, cultural, and human assets, along with suggestions for utilizing these strengths to best achieve the community’s goals. This Section outlines the components of a successful Creative Placemaking Plan and best practices as identified by the National Endowment for the Arts [NEA], Artplace and others; the benefits that Riverhead can realize by Creative Placemaking; and some examples of other cities who have found success with Creative Placemaking techniques.

During the analysis extensive interviews with the following groups occurred:

- residents
- elected leaders in Riverhead, Southampton, and Suffolk County
- Town of Riverhead staff
- business people, downtown Riverhead and beyond
- leaders of the civic, arts, education, community development and environmental nonprofits that operate in the region
- visitors walking in Riverhead
- potential visitors elsewhere in Long Island and beyond
- restauranters and hoteliers in Riverhead and beyond
- transportation workers
- other observers and experts in the wider community

Their input was combined with reviews of many documents and media and with direct site visits and walking tours of Riverhead, the Peconic River and its surrounding areas.

A note on the Riverhead site

One observation to be made here in the introduction relates to the definition of the ‘place’ under study. The technical site of this report is the Town of Riverhead and the BOA Study Area. However no analysis can ever be effective if it does not also examine the larger context and the surrounding areas. It is pertinent to note that the long-standing political boundaries were based on seeing the Peconic River as a political boundary, but that there is much to be gained and accomplished by widening the perspective to look at the Peconic River as a major asset that unites the towns on each shore into a region centered on the Peconic River that encompasses the larger environmental watershed of the river. While much has been accomplished with extensive cooperative interactions between the two towns, a deliberate shift in perspective to see the River as a shared, generative opportunity would lead to an enhanced strategy of coordinated co-



development of the Peconic River valley as a valuable environmental and cultural asset, unique to the Long Island region.

Interview subjects on both sides of the river, already see this as a single indivisible area with an integrated local economy. Supporting their view, the areas share a postal code, school district and fire district and this viewpoint is reinforced by the existing geography, geomorphology, and environmental conditions.

The map below (**Figure I.1**) shows the general environs of the Peconic River, the Town of Riverhead (north of the river, and Southampton (south of the river). The river is more important as the central unifying natural feature of the environment, rather than as a political boundary. Restrictions on river edge development (natural, historic and statutory) have resulted in preserving a significant area of unused, largely natural land that can be celebrated and featured in Creative Placemaking projects.

Community discussions about the possibility of WaterFire has continued the interest begun with the completion of the Riverhead River Walk and Grangebel Park and has reanimated several cross-river groups³⁸ working to enhance community engagement in connecting the two sides of the river. These groups and their constituencies will be useful partners in transforming this area.

³⁸ <http://riversiderediscovered.com/2015/06/05/recent-riverside-milestones/>

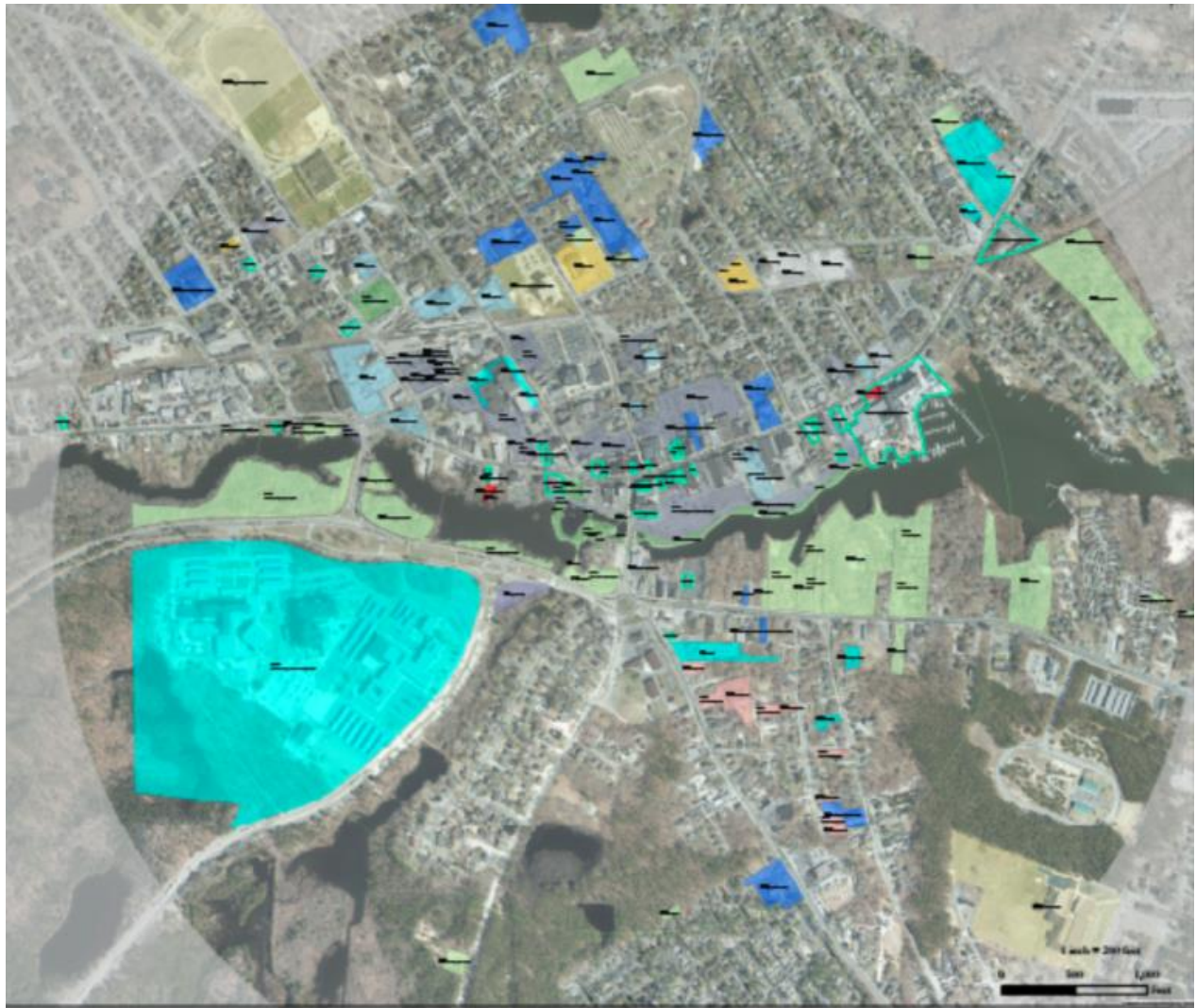


Figure 16 - The Peconic River Watershed indicating publically accessible land.



“The arts can connect us, they can weave communities together, and they can infuse our lives with a deeper sense of place and purpose. The arts have the power to change where we live, and who we are, for the better. To that end ... we are provid[ing] the essential tools to ... undertaking the important work of Creative Placemaking and community development around an arts-based project.”

— Jane Chu, Chairman⁹
National Endowment for the Arts

This section contains background and information on the aspects of Creative Placemaking as a developing practice that are most relevant as a basis for the empirical aspects of this plan and that would be most helpful for the Town of Riverhead to achieve success.

1.0 Overview of the field of Creative Placemaking

Artists have long been creating and transforming places, forging connections across the community, expressing the larger aspirations of people, coalescing meaning and coherence against uncertainty and doubt. The arts and artwork has long been a significant component of the economy (see sidebar of historical importance of the arts in ancient cultures as an example).

1.1 Creative Placemaking established at the National Endowment for the Arts

“Creative Placemaking” is a relatively recently coined term that articulates a focus for newly deploying artists and the arts into urban design and community development to better achieve success in the creation of vibrant and successful places. “This is in no way a new phenomenon, but its prominence in planning shows recognition that for the last century, the arts have been displaced from their former central role in the civic design of the public realm and that there is great value in bringing the arts back as a major component in the process.”³⁹

The concept of a deliberate re-engagement between artists and urban planning and government-planned community revitalization and intervention was developed under the name of “Creative

³⁹ Authors Ann Markusen and Anne Gadwa are both noted researchers on the economic impact of the arts.
<https://www.arts.gov/sites/default/files/CreativePlacemaking-Paper.pdf>



Placemaking” in a formal white paper⁴⁰ written by Ann Markusen and Anne Gadwa, commissioned in 2010 by Rocco Landesman, the Chairman of the National Endowment for the Arts. Creative Placemaking was developed in response to four observations:

- The widespread observation that the natural occurring artist migrations to inexpensive space have a particularly revitalizing effect that serves as a force multiplier for urban redevelopment.⁴¹ It has been dubbed “the SoHo Effect” by urban historians.⁴² In response urban theorists began to explore ways to strategically deploy artists and the arts as an effective way to initiate, direct and catalyze economic development.
- The general observation that the traditional established art forms were encountering an aging of their audiences, a perception in some circles of these arts not being relevant to major sectors of the nation, and that community vitality was occurring best away from the formal arts centers. This was coupled with a search for methods to build new audiences among new demographic populations.⁴³
- The digital economy was freeing workers to be able to work remotely, and thus as they were free to live where ever they pleased, their “quality of place” and “quality of life” assessments were gaining new importance in determining where they wished to live.⁴⁴
- The challenge of reduced arts spending at the national level, led the NEA to seek partnerships with joint projects with other federal agencies.

Creative Placemaking is an evolving field and it has been variously defined. Here are several useful definitions. Further definitions are included in Appendix I.B. Defining Creative Placemaking.

1.2 A Brief History of Art and Placemaking in Civic Life

The phenomena of the power of the arts to transform connect, and build communities and nations is broadly known and widely acknowledged. Indeed, at a sufficient remove, as one looks back in time, the study of history tends to become more and more focused on the arts, music, architecture and culture of the ancient civilization under study.

⁴⁰ Ann Markusen and Anne Gadwa, Creative Placemaking, National Endowment for the Arts, 2010

<https://www.arts.gov/sites/default/files/CreativePlacemaking-Paper.pdf>

⁴¹ Elizabeth Currid, Bohemia as Subculture, <http://jpl.sagepub.com/content/23/4/368.abstract>

⁴² Mariko Azis, commenting on E. Currid’s impact, <http://blogs.cornell.edu/art2701mja245/2013/06/16/the-soho-effect/>

⁴³ https://www.metlife.com/assets/cao/foundation/Culture_Connects_MetLifeFoundationFundedReportCREATIVITY.pdf

⁴⁴ Richard Florida, The Rise of the Creative Class, 2004; www.creativeclass.com



The Athenians were intensely engaged in deliberate Creative Placemaking with a complex program of art, architecture, theatre, and urban design. The ancient Greeks were so convinced of the necessity of the full engagement of the arts in all aspects of civic life that they deemed the concept of Creative Placemaking to be the earliest of the three forms of communicative formal Rhetoric, specifically Epideictic Rhetoric.⁴⁵ Aristotle, in the Poetics, considered the city's primary functions to be security and beauty, so as to serve its purpose to assure the happiness of its citizens.⁴⁶

With this basis in art and beauty, humanity routinely made Creative Placemaking the focus of urban design in most civilizations, as is evidenced in:

- The monumental temples and monuments of ancient Egypt
- The buildings and places of Athens and the construction of Rome
- Renaissance city-states like Florence, Padua and the Vatican,
- The elaborate cathedrals all across Europe, and equivalent places of worship with highly developed civic/religious structures around the world, e.g.
 - Angkor Wat (Cambodia)
 - Machu Picchu (Peru),
 - Borobudur (Indonesia)
 - The Temple of Ise (Japan)

Jane Jacobs started the national movement about improving the quality of place in America with her articles beginning in 1954 in Architectural Forum.⁴⁷ The point of her resulting book⁴⁸ was that urban planning needed to better reflect the experienced quality of life of those who lived in the communities and that the city and its residents could no longer be held hostage to the needs of automobiles. Jacobs wrote of the human interactions that made a city successful: “the ballet of the sidewalks, ...a concentration of people, ...mingle buildings that vary in age and condition, ... stage sets for people.”⁴⁹

Starting in the 1960s contemporary artists began to produce artworks that were deliberately outside of the gallery system as part of the Land Art Movement. These works were installed outdoors, where all could attend for free, were specifically placed-based and designed for a particular site, and were often very large scale. Examples include Robert Smithson's Spiral Jetty (1970) and the temporary works of Christo and Jeanne-Claude, e.g. Running Fence (1972).

⁴⁵Jerry Blitefield, WaterFire and the Epideictic Sublime, <http://waterfire.org/wp-content/uploads/2015/11/Jerry-Blitefield-Waterfires-Epideictic-Sublime.pdf>

⁴⁶ Aristotle, “The end of all action in individual happiness, the good of the state lies in the happiness of its citizens”; The Poetics, second book

⁴⁷ Alice Sparberg Alexiou, Jane Jacobs: Urban Visionary, 2006

⁴⁸ Jane Jacobs, The Death and Life of Great American Cities, 1961

⁴⁹ Jane Jacobs, ibid



Figure 17 - Jeanne-Claude & Christo, Running Fence, Marin County, CA 1972

The groundwork for recognizing and praising successful placemaking had been a series of movements first inspired by a reaction against the deprecations of massive urban demolition done in the name of urban renewal or highway construction in the 1950s.

As established neighborhoods of smaller scale, older, close-knit communities were moved and buildings razed in the name of new modern skyscrapers, a new appreciation for what was being lost was found in the beginnings of the Architectural Historic Building Preservation movement, the articulate writings of Jane Jacobs and many others have all contributed to the ongoing discussion on Creative Placemaking. Recognizing the power of art to connect, inform, motivate and inspire wide segments of the community has now become a hallmark of the field.

Also key has been the recognition of the power of art to establish a symbolic language of identity and hope, and to establish a sense of participatory engagement with the creation of the community's future. One of the major realizations promoted by the NEA was the need for a new recognition of the skill, agency and innovative power of artists as creative problem solvers and the need for the early incorporation of artists and artistic thinking and visioning into all aspects of planning, development and urban renewal projects across the country.

1.3 NEA's Expansion of Creative Placemaking



The NEA codification of Creative Placemaking led to a variety of partnerships and joint funding across Federal Agencies. The NEA established a grant making program to encourage artist interventions in city planning and placemaking called Our Town⁵⁰ “as a catalytic investment tool.”

An early result of the NEA’s interest in Creative Placemaking was the creation of ArtPlace America, a non-profit organization co-established by the NEA and a consortium of foundation funders to be an advocate, funder, and thought leader for Creative Placemaking. The intention was for ArtPlace to remain in place for ten years to help consolidate experience and best practices, to evaluate results, and to share these insights and perspectives with other foundations “to position arts and culture as a core sector of comprehensive community planning and development in order to strengthen the social, physical, and economic fabric of communities.”⁵¹

Following ArtPlace’s lead, several major foundations have now shifted their community development strategies to align with the principles of Creative Placemaking, including the Ford Foundation, the Knight Foundation, The Kresge Foundation, and the Surdna Foundation.

1.4 The Arts are the Critical Element in Creative Placemaking

“The arts can be a fulcrum for the creative transformation of American cities.”⁵²

The original 2010 National Endowment for the Arts (NEA) white paper opens with, “Creative Placemaking is a concept that is coalescing from several different areas and as such there are a healthy variety of different theories, perspectives, and interpretations in discussion.”⁵³

Creative Placemaking uses the arts to add additional elements that are typically not included in traditional urban planning and design such as aesthetics, depth psychology, creativity, subjective intuition, metaphor and ritual. As Darren Walker of the Ford Foundation put it, successful urban projects have “gone from a near obsession with the hardware of place — the physical systems — to a much deeper appreciation for the role of human capital, knowledge, and creativity.”⁵⁴

The NEA and ArtPlace have published several guides to help articulate the potential of the field of Creative Placemaking, but they also fully recognized the challenges that may result from suggesting that successful Creative Placemaking is a reductive process, or a recipe, or that it is

⁵⁰ <https://www.arts.gov/grants-organizations/our-town/introduction>

⁵¹ <http://www.artplaceamerica.org/about/introduction>

⁵² Ann Markusen and Anne Gadwa, *ibid*

⁵³ Ann Markusen and Anne Gadwa, *ibid*

⁵⁴ Darren Walker, “Creative Placemaking: An Interview with the Ford Foundation. Federal Reserve Bank, Community Development Investment Review, Volume 10:, Issue 2, 2014, pg. 12
<http://www.artplaceamerica.org/view/pdf?f=/sites/default/files/public/pictures/cdir-10-02-final.pdf>



easy. Often these guidepost bullet points are misunderstood or even misrepresented as fixed formal requirements, occasionally reproduced without the inclusion of the author's extensive original caveats, warnings and notes that these are offered simply to start a dialog between the artists, the community and the planners. The reason for including the "artists and art at the center of planning, execution and activity"⁵⁵ is to help lead the process in unexpected and more complicated directions. Before reproducing this list, it is instructive to reiterate several of their key points. See Appendix I.C.

- Successful Placemaking is complex, layered, strategic, a great deal more than adding arts, and it is not easy.
- A grounded coherent, focused and consistent artistic vision and strategic direction is needed from the start.
- as the NEA puts it:
 - Creative Placemaking involves placing "artists and art at the center of planning, execution and activity" with these "creative initiators" being critical
 - The project must be "rooted in the talents and vision of one or several collaborating initiators" into a project which "dovetails initiators' aspirations with those of other partners."
 - Critically, this must be an artist-led process that "mobilizes public will around its vision", not the other way round.

Creative Placemaking can devolve into crowd-sourced ideas or a confusing plurality of arts festivals of multiple independent artistic voices. The coherence of a single or focused artistic direction has a tremendous power to provide unity and momentum. As Darren Walker of the Ford Foundation points out: "It is very important for those of us who are supporters of the Creative Placemaking movement to be rigorous and to be analytical about what actually constitutes Creative Placemaking. If everything an artist does is Creative Placemaking, then nothing is. The challenge for us all is to bring some rigor to our understanding."⁵⁶

Another key NEA imperative is "designing about distinctiveness"⁵⁷ which includes both a sensitivity to and "a commitment to a particular place and its distinctive qualities" and a concurrent commitment to excellence in terms of aesthetic principles and arts and design practice.

⁵⁵ From ArtPlace America, Principles of Creative Placemaking, <http://reconnectingtoourwaterways.org/wp-content/uploads/ROW-Creative-Placemaking-handout.doc.pdf>

⁵⁶ Ibid. pg.13

⁵⁷ quotes here and following in this paragraph from the NEA' white paper "Creative Placemaking" by Ann Markusen and Anne Gadwa [Nicomemus], 2010 <https://www.arts.gov/sites/default/files/CreativePlacemaking-Paper.pdf>



The NEA administers a rigorous program of sited art works and public art that is professionally juried and curated by deeply knowledgeable arts and museum professionals. The original NEA overtures were seeking ways to bring the power and richness of the arts into the more general design process of creating civic places in neighborhoods all across the nation. They recognized that these places were often designed within a closeted set of engineering focused professions and that the resulting places suffered without creative input from artists.

Another separate goal was to create recognition of the value and importance of crossing “boundaries to leverage support and funds from other functional agencies (transportation, housing, environmental, parks and recreation, workforce development, small business) and [other] levels of government.” This is a frank acknowledgement that the funding priorities in other federal programs have sidelined the inclusion of the arts to a damaging extent.

1.5 Components of a Creative Placemaking Plan

A Creative Placemaking Plan is an approach occasionally used to build community support, understanding, solidarity, and engagement with the idea of a town adopting a Creative Placemaking approach to revitalization and renewal. In other communities, such an approach might have been proposed by the arts community, an arts non-profit, or a particular artist or artist team with a specific idea. [In Providence, this is how WaterFire came about, as a specific project proposed by an artist.] In the absence of specific proposals, the process of citizens coming together to form a Creative Placemaking Plan allows community members to develop their own understanding of the challenges and opportunities and to get involved in identifying the positive assets they are in place and with helping to create a shared vision for future improvement.

In Riverhead’s case, initial citizen enthusiasm about the idea of WaterFire has led to a series of well attended public forums and discussions that have already familiarized many citizens with the goals and potential benefits of taking a Creative Placemaking approach to revitalization and how it might benefit the town. These discussions and general public interest led the Town of Riverhead to invest in this plan as a part of the BOA.

The development of a Creative Placemaking Plan is a process of community consensus building and civic engagement that is conducted by interested members of the community. The process begins with an inventory of assets and a process of imagining how these assets can be best deployed, activated and coordinated to achieve greater impact. The process can be completed by a group led by volunteers in the community or by a facilitator. Or the entire review can be done by a consultant or artist’s group with less direct citizen input. The more common path is to have the art project suggested by an artists or the arts community. In the community meeting approach, once the challenges, assets and intended outcome are determined, then ways to involve



artists are begun. The resources, research and recommendations in this report accomplish many of these goals.

For reference, the following are steps recommended to form a community based consensus conversation on what the citizens wish to do to revitalize the town. The steps below are adapted from the outline developed by Tom Borrup in *The Creative Community Builder's Handbook*.⁵⁸ An online resource with a similar set of procedures has been developed for towns in New Jersey.⁵⁹

Step	Activity	Progress and opportunities in Riverhead
1.a.	Define and engage the community	Riverhead has already discovered the power in gathering the community and with engaging Riverside and Flanders in the definition of place as the Peconic River is shared between them.
1.b.	Identify community assets Much of this is included in this report.	Riverhead already embraces its historic Main Street and has developed the Peconic River Walk and Grangebel Park and begun programming. The evolving definition of the community is emphasizing the importance of both sides of the River and the realization that the epicenter of the 'place' is between the communities of Riverhead and Southampton(Riverside Flanders); and that engaging the wider community can lead to the best progress.

⁵⁸ Material from Tom Borrup, *The Creative Community Builder's Handbook: How to Transform Communities Using Local Assets, Arts, and Culture*, 2006

⁵⁹ <http://www.sustainablejersey.com/actions-certification/actions/#open/action/512>



Step	Activity	Progress and opportunities in Riverhead
2.c.&d.	<p>Identify and Recruit Effective Community Partners:</p> <p>Disciplines might include: Social and Civic partners, Economic Development partners, Environmental partners, Education /Youth partners, Cultural/Artists partners</p>	<p>Riverhead has a wealth of resources: across all disciplines in position within the community a unique geographical position that it shares and is strengthened by its evolving ‘partnerships’ with northern Southampton:</p> <ul style="list-style-type: none"> -as gateway to the South Fork -as gateway to the entire East End -at the end of the LIE -on Long Island -in NY State -near NYC – with many assets including the largest center of non-profit headquarters in the USA (as per Table III.) <p>Full advantage should be taken of potential partners within this broader definition of community while considering point 2.d. as well in Appendix I.D.</p>
3.e.	Jointly develop a map of community assets	A first approach has been made via this report. Further projects considering points 1.a. and 1. b. above are next steps toward completing this.
4.c c.,d.,e., f.	Develop strategies based on the community assets and vision designed to enhance the quality of life, economic opportunity and prosperity, and the climate for individual creativity and collective cultural expression for as many people as possible in Riverhead through arts and culture	Considering embracing a major Creative Placemaking initiative such as WaterFire will support the development of these strategies.

Riverhead has already had many of these discussions and there has been much support for the idea of WaterFire. Similar discussions have also been occurring on the south bank of the Peconic River in the neighboring communities of Riverside and Flanders, with area non-profits and with the leadership of Southampton and Suffolk County.



1.6 Strategic Ways that Creative Placemaking Can Achieve Community Impact

There are many good reasons for a community to wish to explore and launch a Creative Placemaking project. In convening a community discussion as part of a Creative Placemaking Plan, or in advancing an artistic proposal these development goals are often identified by community members as important outcomes the project can help achieve.⁶⁰ A major art installation that attracts new visitors to Riverhead can accomplish many of these goals.

Strengthen Economic Development

- Create interest in new businesses moving into town
- Drive economic resilience and diversity by attracting new kinds of businesses,
- Find new investors for the Town to develop a range of developments
- Create new ways for businesses to participate in growing economies
- Expand job training and opportunities for work
- Build a culture of mutual citizen activities to increase safety

Create Arts-focused or Placed-based Tourism Attractions for Riverhead

- Develop unique features and arts assets that cannot be found in the adjacent market areas (such as the Peconic River, Main Street, or an arts event like WaterFire)
- Create events with sufficient media appeal to ensure editorial coverage
- Develop social media strategies that can feature the excitement of new events downtown to highlight the new attractions in the community
- Feature new arts experiences that are powerful, placed-based, and inspiring

Build Civic Engagement

- Connect community members to one another
- Establish residents as volunteers and stewards
- Create a shared sense of a new exciting future for the community
- Build networking and face-to-face connections among residents while working
- on cultural and arts projects that build social capital
- Cultural participation leads to civic participation
- Involvement can encourage residents to become stewards of place

⁶⁰ Laura Callanan, ed. Community Development Investment Review, Vol. 10, Issue 2, 2014
<http://www.artplaceamerica.org/view/pdf?f=/sites/default/files/public/pictures/cdir-10-02-final.pdf>.



Inspire Community Vision, Identity and Resiliency

- Help establish a common vision and identity
- Work to re-establish normalcy for all community members
- Create a community ethos of support for all community members
- Articulate the shared vision of the community via the asset mapping process
- Share cultural heritage and history thru arts and create an affirmative group identity
- Cultural activities can help create social capital and bridge boundaries of difference

Improve the Quality of Life for Visitors and Residents

- Create new art works and environments for shared connections and relaxation
- Increase access to public spaces, resources, and infrastructure
- Arts can build improvements in the built environment
- Build mechanisms (thru arts projects and experiences) to build connections across the entire community
- Improve the aesthetic experience of Riverhead
- Create ways to increase local attachment to place
- Improve walking and biking transit options to promote more community interactions
- Develop opportunities for arts and new businesses in downtown

Rebrand the Town of Riverhead as an innovative, fun community

- Work to establish a new brand for the future success of Riverhead
- Create a metaphorical, visual and symbolic way to capture the future
- Establish local and regional alignment with the new brand
- Build social media support and strategies
- Seek new partnerships and continued arts projects and expansions

The following techniques and interventions can leverage the impact of the arts to have outsized influence and economic impact:

Anchoring

- Art can provide a new identity for Riverhead
- Art can act as an anchoring institution or attraction to bring visitors to the Town and other businesses
- Art can create jobs
- Art can generate foot traffic
- Art can attract tourists and patrons, who will support area businesses



Activating

- Using arts performances or installations to activate public sites and places
- Use art to build social media traffic
- Coordinate new events to support other businesses and events
- Develop activating arts events to encourage broader interacting
- Capitalize on the distinctive history of Riverhead and Grangebel Park
- Create new attractions for residents and new visitors
- Build a project that instills pride and hope in residents
- Build fun and surprise back into downtown

Transforming

- Use art to ameliorate unfavorable conditions (place band stages in front of empty building sites; locate pop-up gallery spaces in empty stores)
- Use the arts to redesign or reimagine spaces or uses downtown
- Use art projects for beautification, spectacle and branding
- Use art projects to build reengagement to lead people to connect with each other
- Use art projects for building pride, connection, joy and identity with Riverhead

Special note: Core Elements of Livability of Place

One resource that can be of use in helping a Creative Placemaking community meeting achieve understanding and focus is to look at the following graphic showing “core elements of livability of place.” In order to better understand the elements that impact people’s decisions about the livability and desirability of their communities, the NEA convened “forty experts in the fields of urban planning, community development, design, arts, cultural policy and research, sociology, and economics to consider ways to measure livability, presence and the impact of arts, design, and cultural assets in U.S. communities.” The following graphic was adapted and generated from the attributes selected at the summit, as reported in an NEA whitepaper by Jane Pierson.⁶¹

Core Elements of Livability of Place

Economic conditions:

- Accessibility to quality community services and amenities
 - Transit systems
 - Schools
 - Medical Care
- Sustainability (and economic)
- Job security and satisfaction

⁶¹ Jane Pierson, Arts and Livability: The Road to Better Metrics, June 7, 2010; <https://www.arts.gov/sites/default/files/Arts-and-Livability-Whitepaper.pdf>



- Economic stability (businesses, housing prices, jobs)

Physical Attributes:

- Walkability and access to bike paths
- Private spaces
- Public and personal safety
- Quality of physical environment
- Good and interesting urban design and texture
- Good architecture
- Landscape, gardens, public parks, beautification
- Pet friendly and dog parks
- Recreational activities

Environmental Quality:

- Sustainability (environmental)
- Farm-based, fresh food options
- Environmental quality (air and water quality)

1.7 Examples and Case Studies of Creative Placemaking

1.7.1 Database Sources of Comparative Creative Placemaking Projects

To understand how other communities have approached their challenges, reviewing multiple case studies can be very helpful. The NEA makes available extensive documentation on over seventy projects in nine project types as a resource on its Our Town Project Showcase website.⁶² The web resource lists the projects by five project settings (large urban, mid-sized urban, small urban, rural, tribe); by project type (asset mapping, community arts engagement, community design, creative economy, cultural district planning, cultural facilities and spaces, festivals and performances, public art, and public space); and by location. Each write up consists of a detailed reporting of a map, and short reports covering Place, Community, Local Needs, Vision, Partnerships, Logistics, Anticipated Impacts, Unexpected Impacts, Lessons Learned, Resources, and Contact Information. The link is <https://www.arts.gov/exploring-our-town/showcase>⁶³

Equally valuable at the NEA's Our Town website are the Project Insight reports which provides more general strategic information related to approaches to a wide variety of public art projects in general, divided by Project Process, Project Setting, and Project Type, includes lessons learned,

⁶² <https://www.arts.gov/exploring-our-town/showcase>

⁶³ NEA Our Town Project Showcase; <https://www.arts.gov/exploring-our-town/showcase>



relevant case studies, and many additional resources. The link is <https://www.arts.gov/exploring-our-town/insights>.⁶⁴

ArtPlace lists 262 different types of projects in ten fields and ten different sectors. Each project has photographs, descriptions, media links, contact information, website, social media, reports on the organization and the community, and frequently lessons learned or blog postings by the project team. The link is http://www.artplaceamerica.org/grantees?search_api_views_fulltext=⁶⁵

The Federal Reserve Bank of San Francisco's Community Development Investment Review, fall 2014 issue also included sixty pages of profiles and analysis of sixteen successful Creative Placemaking projects. The link is <http://www.artplaceamerica.org/view/pdf?f=/sites/default/files/public/pictures/cdir-10-02-final.pdf>⁶⁶

1.7.2 Exemplary examples of successful Creative Placemaking projects

A detailed review of three exemplary Creative Placemaking projects is in appendix E. The projects are described, with key elements noted, their impact, and lessons learned for Riverhead. The projects reviewed are:

- **The High Line, New York City, New York**
- **Project Row Houses, Houston, Texas**
- **Mass MOCA, North Adams, Massachusetts**

1.8 Case study of WaterFire outcomes and benefits in Providence, RI

Creative Placemaking was formulated as a concept and a policy by the NEA only in 2010, but WaterFire, first designed and presented in Providence six years earlier in 1994, has been widely recognized as a preeminent and leading early example of Creative Placemaking. WaterFire has shown the power of Creative Placemaking in many ways. Individual outcomes and benefits are listed, occasionally with direct quotes of from supporting evidence

- WaterFire was a major force in rebranding the City of Providence, once considered too dangerous and dull to visit, in to a celebrated destination; 67% of the visitors to WaterFire are from out of state; 95% of the out of state visitors cite WaterFire as the primary reason for their visit to the State. The city has won many travel awards as a great destination;

⁶⁴ NEA Our Town Project Insights: <https://www.arts.gov/exploring-our-town/insights>

⁶⁵ ArtPlace Grantee Reports; http://www.artplaceamerica.org/grantees?search_api_views_fulltext=

⁶⁶ Laura Callanan, ed. Community Development Investment Review, Vol. 10, Issue 2, 2014
<http://www.artplaceamerica.org/view/pdf?f=/sites/default/files/public/pictures/cdir-10-02-final.pdf>. pg 82-141.



most featuring WaterFire. “A city that had fallen into ruin now burns brightly again thanks in part to WaterFire, a burgeoning festival that combines ritual, reverence and urban vitality.”⁶⁷

- WaterFire changed the citizens’ attitude about their city. Twenty years ago people were embarrassed to say they were from Providence, now people are proud and want to have their family reunions at WaterFire. “WaterFire Providence is the star player on this urban stage, radically changing the perception of Providence. New pride and investment abound.”⁶⁸ From the 2003 Rudy Bruner Award for Urban Excellence awarded to WaterFire in 2003.⁶⁹
- WaterFire is a major economic driver for the RI economy with visitors spending \$114 million a year, 80% of this spending comes into the regional economy from outside the state;⁷⁰ visitors fill all the hotel rooms on event nights’ and three large new hotels have just announced plans to build this summer.
- WaterFire strengthens community by building empathy, engagement, and communitas within the crowd, increasing public safety, establishing community values, and promoting polite cooperative interactions between strangers. WaterFire Providence received The Kevin Lynch Award from MIT to honor the artworks close alignment with Lynch’s theories on placemaking and for WaterFire’s “sensitivity to the importance of place as well as the importance of people’s experience of place and to balancing physical interventions with consideration for the natural environment. ... Lynch understood the delicate relationship between humans and their environment, and he worked to develop methods of practice to better integrate individuals’ perceptions ... to better explain the complex relationships among people and the built environment.”⁷¹
- WaterFire triggered the public’s engagement with the Providence River increasing political support for its environmental cleanup.
- WaterFire brings great joy to the city, the residents and visitors. This is seen as a key necessity for urban success by theorist Peter Kageyama.⁷² “My joyous baptism of Fire ...

⁶⁷ Carlo Rotella, The Washington Post Sunday Magazine, <http://waterfire.org/wp-content/uploads/2015/11/Washington-Post-Magazine-by-Carlo-Rotella.pdf>

⁶⁸ Jay Farbstein et. al., Creative Community Building: 2003 Rudy Bruner Award for Urban Excellence, 2003 pg. v

⁶⁹ http://www.brunerfoundation.org/rba/pdfs/2003/03_providence.pdf

⁷⁰ US Army Corps of Engineers economic study of WaterFire; <http://waterfire.org/wp-content/uploads/2015/11/ACoE-Exec-Summary-letterhead.pdf>

⁷¹ Since its establishment in 1988 by Kevin Lynch, the MIT Department of Urban Studies and Planning has granted The Kevin Lynch Award every two years to an individual or organization whose work embodies and advances Kevin Lynch’s research, as developed in his seminal works, *Image of the City* (1960), *What Time is this Place?* (1972), *Good City Form* (1981) and *Site Planning* (1984) <https://smandhan.wordpress.com/about/>

⁷² Peter Kageyama, *For the Love of Cities: The Love Affair Between People and Their Places and Love Where You Live: Creating Emotionally Engaging Places*;



“Nothing prepared me for a powerful work of art – a living ritual in which fire, water, sound and smell all play a part to reduce you to awestruck silence and (in my case) tears of joy, all for free.”⁷³

- WaterFire is an artwork of great beauty and this brings joy and satisfaction to the community.⁷⁴
- WaterFire creates a cooperative and trusting social environment in which challenging issues can be thoughtfully explored and discussed. WaterFire has featured constructive and fruitful discussions on racism, cancer, hepatitis, homelessness, mental health, PTSD, and death. The project on racism and slavery, 1000 Ships, was released in 2008 as a book-long document to much support.⁷⁵
- WaterFire and Providence have been recognized as a leading exemplar of Creative Placemaking.^{76 77}
- WaterFire has been able to feature and support many local artists, arts groups, and ethnic cultural groups giving them extensive exposure and building new audiences for local arts groups.

1.9 Case study of WaterFire outcomes and benefits in Sharon, PA

Sharon, PA is potentially comparable to Riverhead in size, population, physical condition, physical relationship to the river site, social challenges, and economic conditions.

Similar outcomes and benefits from Creative Placemaking have been achieved in Sharon, PA, as have been documented in Providence. Sharon is in many ways a remarkable analog for Riverhead. Both towns have a largely intact, underused, historic downtown Main Street lined by preserved, low buildings that is one half mile long and about 70' wide from façade to façade (approximately 65' wide in Sharon and a more helpful 72' wide in Riverhead).

⁷³London; <http://waterfire.org/wp-content/uploads/2015/11/London-Daily-Mail-Article-by-Bel-Mooney-9.19.08.pdf>

⁷⁴Jerry Blitefield; <http://waterfire.org/wp-content/uploads/2015/11/Jerry-Blitefield-Waterfires-Epideictic-Sublime.pdf>

⁷⁵ <http://waterfire.org/thousand-ships/>

⁷⁶CityLab Conference: “Creating Civic Identity Through Art”, 2014 <https://vimeo.com/144374647>

⁷⁷WaterFire Received an ArtPlace grant; <http://waterfire.org/blog/artplace-award/>

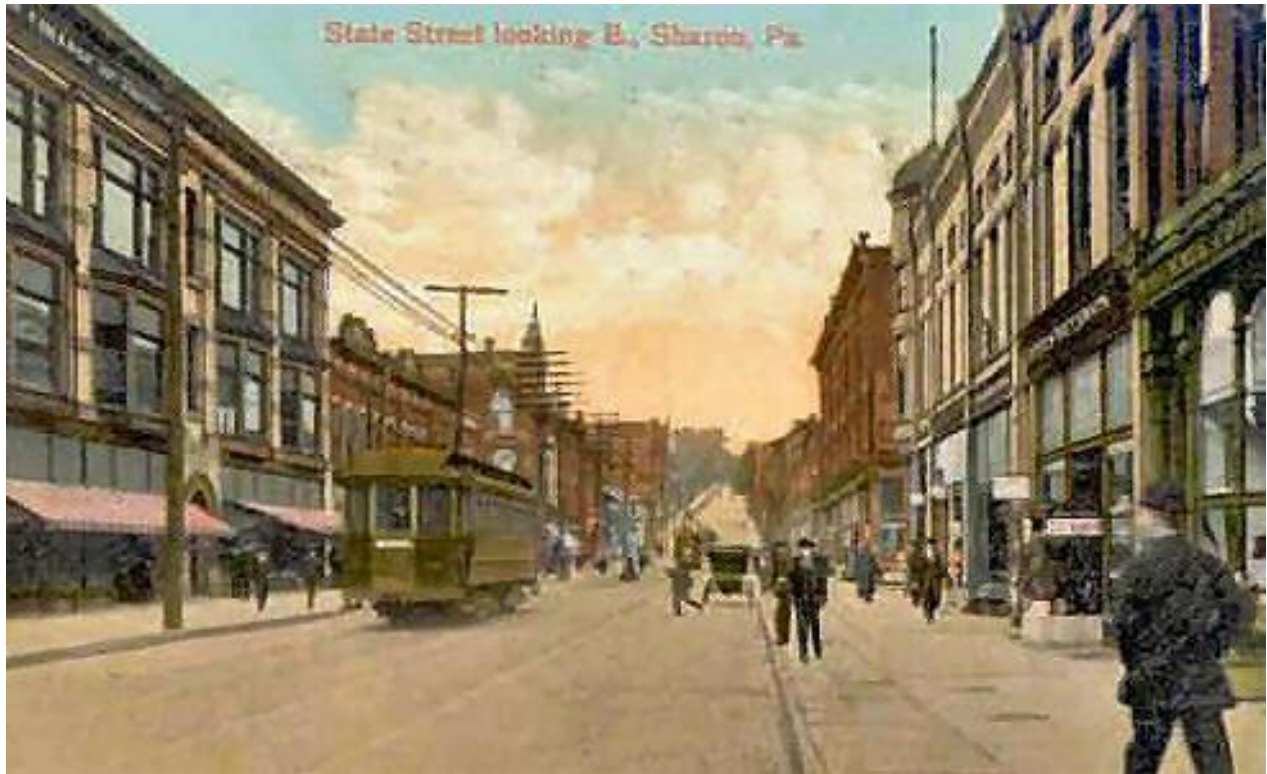


Figure 18 - Historic postcard photograph of State Street in Sharon, PA showing the similar scale and architecture to Main Street, Riverhead, NY

Riverhead journalist Denise Civiletti of Riverhead Local interviewed residents, leaders, and business owners there to get their own independent assessment of the impact of WaterFire after two years of the arts intervention. “Transformation and renewal: What Riverhead can expect from WaterFire, as seen from a small town in western Pa” reports on how effective WaterFire was in changing the perception, branding, economy, and future of the small, struggling town of Sharon.⁷⁸ Sharon, PA is potentially comparable to Riverhead in size, population, physical condition, physical relationship to the river site, social challenges, and economic conditions.

Transformation and renewal: What Riverhead can expect from WaterFire, as seen from a small town in western Pa. by Denise Civiletti Oct 29, 2014, 10:32 am Excerpts

When she stepped out of her diner and took in the sight of 100 flaming torches held aloft across the span of the State Street bridge, the focal point of an utterly silent crowd of tens of thousands

⁷⁸ <http://www.riverheadlocal.com/2014/10/29/transformation-renewal-riverhead-can-expect-waterfire-seen-small-town-western-pa/>



of onlookers, and heard the voice of opera singer Angela Grace ring out through the entire city, Laura Ackley began to weep.

“I just sobbed and sobbed.” Ackley, 51, the general manager of Donna’s Diner in downtown Sharon, Pennsylvania, recalled the opening ceremony of the first WaterFire-Sharon on Aug. 3, 2013. “There were thousands of people... everywhere... and you could have heard a pin drop,” Ackley said. “The voice of this live opera singer pumped throughout the entire city...”

More than a year and six WaterFire-Sharon events later, the experience still takes Ackley’s breath away. One by one, 50 floating bonfires on the Shenango River, which courses through downtown Sharon, were ignited. ...

“Everyone was completely enraptured by this experience,” she recalled. “No one had ever seen anything like it — experienced anything like it. Because it’s not something you just see. It’s something you experience. And you can’t explain that to somebody. You have to experience it.” ...

WaterFire is widely credited with Providence’s turnaround over the past two decades from a depressed “dark smudge on the map on the way to Cape Cod from New York City” to a happening small city that’s a desirable place to live. Evans’ resume boasts a long list of awards and honors for both his art and the impacts of his biggest project on the state’s largest city, home to 178,000 people on the banks of the Providence and Seekonk rivers. The scope of the twice-monthly Providence festival in the city’s bustling “Down City Arts District” is enormous. There are 100 braziers filled with crackling firewood flaming on the rivers, and the performances, music and art stretch out from the river itself to blocks beyond it in every direction. ...

The City of Sharon, Pennsylvania, located on the Ohio border 75 miles north of Pittsburgh, lost about half its population over the past two decades, since the collapse of the American steel industry. The city’s two main employers, a steel mill and a Westinghouse plant, both folded. Homes were abandoned. Businesses were shuttered. Its once-thriving downtown, which had been the retail and commercial hub of largely agricultural Mercer County in the Shenango River Valley, became a ghost town. Most surviving retailers moved to strip shopping centers and malls in a nearby town.

“Our downtown has struggled with its identity,” said Sharon city manager Scott Andrejchak. “We’re not going to have retail any more. What are we going to be? We are a blue-collar town and a hard-drinking town to tell you the truth,” Adrejchak said in a phone interview Monday.

The city had eyed the arts as a possible way to revive its flagging downtown business district, Sharon City Council President Edward Palanski said yesterday. And three years ago — before



WaterFire, now such a defining moment in the city’s history that everything is placed on a timeline in those terms, “before” and “after” WaterFire — things were just beginning to percolate, Palanski said.

“Before the first WaterFire, there were four or five new businesses downtown,” Palanski said. “But now, in the past year, things have just taken off.” ...

Since WaterFire, dozens of new businesses have opened downtown, he said. There aren’t many vacancies left. And second-floor apartments are being filled at rents considered astronomical in a place where homes can still be bought for under \$100,000.



Figure 19 - Contemporary photograph of State Street in Sharon, PA showing the similar scale and architecture to Main Street, Riverhead, NY ⁷⁹

⁷⁹ City of Sharon, PA



“Some are going for \$2,000 a month,” Palanski said, incredulity in his voice. “Doctors and such are renting them,” he added. A new five-story medical facility is currently being built downtown. It will employ about 150 people.

The city has made improvements to its riverfront park and is planning more, including a bike trail. “A kayak outfit is looking at us. They’d like to set up a kayaking course in the river,” Palanski said.

Sharon has attracted businesses from outside the area, such as a newly opened Haitian coffee shop. A hotel chain that specializes in micro hotels is scouting out the city, Palanski said.

“Some people from Cleveland are looking at sites downtown,” the councilman said.

Sharon’s got a buzz now. People who came for WaterFire are coming back to shop and stay, he said. ...

“The mentality of people has switched. People realize you need community. ...

“People need a sense of place, a sense of community. WaterFire creates that,” Ackley said.

WaterFire relies on hundreds of volunteers and that’s part of the magic, agrees all who are involved.

“These people have formed a family,” Ackley observed. “They never knew each other before. Now they hang out all year long. They’ve become so close. You can’t walk down the street without seeing people hugging each other.

“There’s this sense of belonging, of community, of pride. That has been as much of a game-changer in our town as economic development,” she said.

“Business owners are painting their stores. You hear people talking about wanting to have this or that done in time for WaterFire,” Ackley said.

“If all of a sudden you’ve got 35,000 people visiting your town — hey, you’re putting on a big party, you’re inviting the world. Let’s get out the good china! It’s contagious.”



WaterFire has created an awareness of downtown Sharon that didn't exist before, Ackley said, observing, like the city council president, that visitors are returning to shop and stay at other times. In addition to Donna's Diner, Ackley also runs Buhl Mansion Guesthouse & Spa in Sharon and serves as marketing director for Tara - A Country Inn. All three are family businesses.

"WaterFire has created a synergy that has helped grow the downtown year-round," she said.

"People who've left are coming home because of WaterFire," Ackley said. "Families around here are making WaterFire weekends into family reunion weekends. Sharon High School had an all-class reunion here this last WaterFire weekend," she said.

"It's been a catalyst for the revitalization of Sharon" City manager Andrejchak agrees.

"Three years ago, I wouldn't have believed it," Andrejchak said. "I went to Providence and I was very skeptical that we could pull this off," he said.

"It was beautiful — stunning really. The level of volunteerism, the whole experience of it. Nobody here knew it and it was a big learning curve to explain what it is to the public. I think a lot of people didn't get it at first."

WaterFire has been "transformative," Andrejchak said.

"From a local government point of view," he added, "there's no down side to it."

The city has had no problems with hosting the event. Over the course of six productions — three during each of the past two years — city police did not make a single arrest, Andrejchak said.

The city does not waive its ban on open alcohol containers during the festivals, city council president Palanski said.

"Any time you have a big crowd and alcohol you have trouble," Palanski said.

The event is all about culture and the arts, Ackley said. "Barnaby is insistent that it not become a carnival." The vendors, for example, are all artists. It's a family friendly event.



“It’s all about community — a community that wants to engage to transform itself,” Evans said. The community has to be willing to do the difficult negotiations within itself to make it happen, he said. ...

Riverhead and Sharon have a lot of similarities, Evans said. “Sharon gets into the genuine healing interaction of turning a community around.”

“The effort of transforming the riverfront was laudatory and interesting and the site itself has possibilities,” he said. “We liked that people are investing in the two theaters downtown, the hotels, the restaurants... It reminded us a lot of Sharon,” he said.

Tomorrow’s meeting is “a general inquiry,” Evans said.

“We need to do a lot of research with the community,” Evans said. “We don’t want to go to places where people don’t want to do it. We sort of wait for them to build a momentum.”

WaterFire has created a Facebook page for Riverhead called ‘WaterFire Riverhead: Building Renewal Together.’

Evans said they’ve found people in the local community here “very enthusiastic for anything that will help turn Riverhead around” and said he was “very encouraged by their positive response.”

WaterFire Sharon has an annual budget of a half-million dollars. It is funded through grants, private sponsorships and donations. Admission to all events is free and it gets no funding from the city. ...

1.10 Benefits of innovative Creative Placemaking as a catalyst for change

Creative Placemaking deliberately uses artists and the arts as catalysts for place-based, community wide change. The benefits are synergistic and mutually self-supporting and combine the goals and practices of economic development, urban planning, cultural investment, civic leadership, and community development with the imaginative vitality and power of the arts. Creative Placemaking is avowedly place-based and not space-based—meaning that it combines a concern with the psychological, social, cultural and aesthetic elements that define a place to all



the physical aspects of a space that are addressed in planning, engineering and architecture. Creative Placemaking stimulates civic vitality and can create a growing “virtuous circle” of investment, improvement, collaboration, expanded involvement, and reward leading to new investments and attracting more investors.

Creative Placemaking can lead to:

- improved livability,
- enriched aesthetic experience,
- increased citizen satisfaction,
- expanded economic success,
- increased employment,
- improved civic engagement,
- promotion of local pride of place,
- enhanced municipal revenue,
- celebration of diversity,
- expanded social mobility,
- greater public safety,
- building bridges between social groups,
- expansion of the arts,
- greater branding awareness,
- improvements in citizen’s physical activity and hence public health,
- expanded civic voluntarism,
- improvements in student educational commitment and accomplishment,
- increased awareness and participation in environmental stewardship,
- enhanced local character and distinctiveness,
- retention of young jobseekers,
- improved public, civic, and park spaces,
- build synergy with local food resources and providers (farmers and chefs)

The importance and potential of Creative Placemaking is best highlighted in the following potential interactions cataloged in the NEA white paper⁸⁰ below:

- Creative Placemaking serves livability, diversity and economic development goals.
- Livability outcomes include heightened public safety, community identity, environmental quality, increased affordable housing and workplace options for creative workers, more beautiful and reliable transportation choices, and increased collaboration between civic, non-profit, and for-profit partners.

⁸⁰ www.arts.gov/sites/default/files/CreativePlacemaking-Paper.pdf.



- Economic development quickens because arts and cultural investments help a locality capture a higher share of expenditures from local income. Instead of traveling elsewhere for entertainment and culture, or going to a big-box retailer or shopping mall, residents are patrons of local talent and venues, earnings that re-circulate at a higher rate in the local economy.
- Re-using vacant space generates local property and sales tax revenues that can be devoted to streets, lighting, sanitation, greenery, and police and fire.
- Additional jobs and incomes are generated in construction, retail businesses, and arts and cultural production.
- New businesses, in the creative industries and others, are attracted to these communities.
- As cultural industry incubators, creative places make valuable contributions to the national economy. ... “Creative Placemakers confront daunting challenges. Our research finds that through Creative Placemaking, arts and culture make substantial contributions to local economic development, livability, and cultural industry competitiveness. These contributions have not been given their due in public policy. Many city and small-town leaders are beginning to understand these connections. Some are modeling their initiatives on pathbreakers elsewhere, tailoring them to their own distinctive assets and challenges.
- Exemplary cases of Creative Placemaking suggest that a collaborative policy platform can be developed across agencies, levels of government and public/non-profit/private sector organizations. ...
- Arts and culture at this historic juncture are proving their power as economic and social catalysts. Through smart collaborations with other sectors—government, private business, foundations—they are creating opportunities for rejuvenation and economic development, anchored in and tailored to diverse communities.”⁸¹

ArtPlace’s guidelines [bold type is in the original]:

“Successful Creative Placemaking...”⁸²

- Places artists and art at the center of planning, execution and activity.
- Leverages the creative potential already present in a place. All places have creative potential just waiting to flourish. Even while drawing on resources from outside, leveraging local artistic and organizational talent and assets increases the value in, and commitment to, the local community.

⁸¹ Ann Markusen and Anne Gadwa, “Creative Placemaking”, National Endowment for the Arts, 2010; pg. 5-6

⁸² Original from ArtPlace; best accessed here

http://www.surdna.org/dev/images/stories/content_img/docs/pubs/Principles-of-Creative-Placemaking.pdf



- While nurturing an enduring sense of place. [this is referring to the authenticity and texture of the specific site]
- Creates opportunities for people of all income levels and backgrounds to thrive in place. As its value increases, a place that is intentionally inclusive and connected is more likely to spur economic opportunity and allow people to succeed where they are.
- Supports economic diversity in the community, providing multiple points of entry and interaction for people of all incomes. The more economically integrated a community is, the more access to opportunity exists for all. [One of the concerns is that the arts activities do not have real or perceived barriers to entry, whether economic or social.]
- Creates interesting places that capitalize on distinctiveness. A creative approach improves the aesthetics of a place, whether it is the look, feel, sound or even smell. The difference sets that place apart as more interesting than others. A place that expresses its distinctiveness and resists commodification and sameness is more likely to have long-term appeal. [An acknowledgment of the importance of sensual appeal, originality, avoiding repetition or safe, mundane, or predictable solutions or art.]
- Creates a place where people want to go and linger. Successful places attract people beyond those required to be there. People lingering is an investment of time in a place and is apt to lead to additional investments. [This is addressing the critical need to add vibrancy, jobs and economic impact to our communities and that often this is best accomplished with attracting new audiences to a region, in response to the art and the renewed place.]
- Contributes to a mix of uses and people that makes places more diverse, more interesting and more active, thus making spontaneous interaction more likely. Intensifying and mixing activities creates the promise that visitors can stumble onto the fun, mingle with other people, or happen upon opportunity. [The New York based Project for Public Spaces suggests that there should always be at least ten or more different activities or nodes of interest and engagement to make a place successful.]
- Fosters connections among people and across cultures. The relationships built among diverse groups of people create safer, more open places that create more opportunity and foster a sense that everyone is welcome. [This is referring to both Jane Jacob's observations and also references the need for the artwork to be widely inclusive and not a work focused on a particular viewpoint.]
- Is always presenting itself to the public and encouraging pedestrian activity. Whether open or closed, a place that is a consistently interesting and active presence to the street



promotes more pedestrian activity and creates the public perception that the place is safer and more animated. More pedestrians mean more prospective customers on the street to support more small businesses. [Beyond perception, as many have observed, activity of a diverse community walking on the street is an active element of making places safer. this is a key observation with respect to Riverhead. This also addresses the challenge of creating a single day festival or event and expecting it to have significant impact.]

- Creates a place where business wants to be. As a place becomes more active, commerce is likely to respond, thus giving people even more reasons to be there.
- Convinces people that a place can have a different and better future. [The symbolic power of an inspiring work of public art to build a sense of community, engagement, hope, and belonging all contribute to building citizen's understanding of their ability to create active change in the community and thus that there is a better future for themselves and their loved ones. Without developing this critical sense of engagement, community progress is difficult.]

1.11 Next Steps

The data and recommendations in this study can be used to support and realize a coherent, imaginative Creative Placemaking strategy built to complement and strengthen the physical, economic, social, cultural and environmental features and assets of the Town of Riverhead.

Main Street is under-utilized and under-capitalized and its physical scale and charm and inventory of historic buildings are a tremendous asset. There is not currently a resident artist population or an arts based institution that is attracting large enough regional attendance at sufficient numbers to sustain economic activity or justify investment by private partners. Thus it is recommended that an art-based Creative Placemaking strategy be based on a major art project capable of inspiring residents, building the towns' identity and brand, and capable of gaining sufficient regional interest to attract new visitors to the Town of Riverhead to expand, stimulate and sustain the local economy.

Facilitating the process, via strategic outreach (conducting focus groups, and making information available on line as well in paper documentation), the town should encourage dissemination of the principles in this report to help build consensus.

There are many reasons to believe that the successes seen in other communities using Creative Placemaking techniques can have similar impact and results in Riverhead — the site is conducive, there are abundant resources and cultural riches with which to build partnerships, there is a large



population of potential visitors in the region, the town and the business community has committed leadership in place, and adjacent communities on a town and a county level are already engaged in a cooperative discussion.

The particular value of Creative Placemaking is its capacity to completely transform the social dynamics of a physical space into a vital and compelling place. A Creative Placemaking public art project can harness the community's spirit for change in a way that can capture the regional imagination and transform the Town's perception, reputation and branding, both internally and externally, to generate significant tourism traffic to benefit the economy, and catalyze and sustain a citizen-led effort to unite, rebuild and restore the community and the Town of Riverhead.

2.0 Inventory of Riverhead Assets

2.1 Physical site review and analysis needed for Creative Placemaking

This section lists major physical sites, supportive assembly areas and features.

Physical site	Description	Distinctiveness	Recommendations	Challenges
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Description gives relevant data including historic information that informs Creative Placemaking professionals about the site.

Distinctiveness highlights the relevant aspects of the site that make it a strong feature for the town in terms of attracting visitors to Creative Placemaking events in Riverhead as opposed to another community, and help determine that the site be included in the inventory as a Creative Placemaking site.

Recommendations outlines the practical suggestions needed for Creative Placemaking for each site

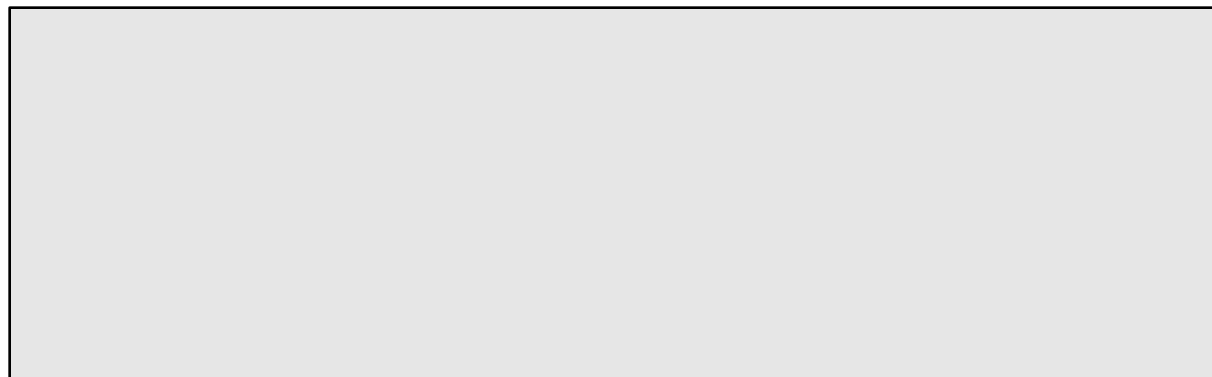
Challenges highlights potential challenges and issues to be aware of whose resolution will improve the site's prospects and possibly bring extra advantages to the Town in implementing Creative Placemaking projects and events



2.2 Inventory and engagement with human resources, agencies and partners

As described in Section 1.0, while Creative Placemaking takes place around an artistic vision as a core strategy for a community's coherence and branding, the emphasis should always be on methods to build engagement and participation with the entire community and visitors. Events and public art are always designed to welcome and include everyone. Themes, sponsorships, special events, and additional activities should be expanded and curated to be opportunities to build inclusion into the overall event by featuring and highlighting particular groups, issues or populations, which can engage arts, social issues, health, environmental concerns, educational projects and many other entities or issues that are vital to build community cohesion, advance civic inclusion, share multiple experiences, or partner with other organizations and their own missions. Creative Placemaking events should be designed to welcome all such participation. If done well, these organizations should find that these partnerships so advance their own missions that they are willing to cover the costs of their participation to help ensure the project's success.

This section reviews a range of local non-profit organizations that are not directly involved in the arts, but whose efforts are important to the community. Their inclusion and participation can



make critical and important contributions to successful Creative Placemaking efforts and projects. While Section 3.4 reviews potential funding partnerships with non-arts organizations, this section is about how to encourage direct engagement and partnerships based on mutual benefit and shared community objectives and outlines some strategies for how to identify partners for this engagement. Many companies and organizations may not see themselves as natural partners with an 'art project', but their view of an 'arts project' is much narrower than what is meant by Creative Placemaking. After initial hesitation they are likely to see the great potential for these partnerships and shared interests emerge.

Specific initial observations of potential alignment are noted to assist in advancing the discussions with these sectors and organizations:



Practical suggestions are presented by category (**Figure II.1.** Preferred characteristics of participating organizations involved in Creative Placemaking & **Figure II.2.** Unnecessary and insufficient characteristics of participating organizations involved in Creative Placemaking) as well as outlined by entry in the detailed information in Table II. B. Human resources, agencies and partners with approaches for strategic engagement and potential levels of involvement. Leveraging the information and suggestions in the Figures and Table will help generate non-arts interest in Creative Placemaking initiatives, partnerships or inter-disciplinary task forces.

Information in Table II.B. is provided on each entry as per the headings below:

Organization	Address	Web presence	Mission	Named contact	Creative Placemaking engagement and involvement
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Criteria for identifying non-arts organizations for involvement:

The information in **Figures II.1.** & **II. 2** below will assist in identifying and selecting organizations for participation in Creative Placemaking events and/or supporting Creative Placemaking events.

These two processes can be activated in parallel:

- Creative Placemakers and artists can build these teams and guide their development of specific activities. Successful results will help inspire new partnerships over time.
- Discussion can lead to the discovery of areas for programmatic overlap, identify new individual stakeholders and volunteers among staff or clientele, and connect to other potential businesses or funders.

The ‘network’ of organizations that exists in and around a community is generated by individuals and organizations in the community, their interests and needs and the connections that are formed organically. Often these networks are somewhat submerged and the logical partnerships or shared resources, issues, and problems may not be obvious. One of the strengths of Creative Placemaking is that community wide activities can help surface these linkages and partnerships can grow over successful events, building social capital and strengthening community cohesion.



Preferred characteristics	Notes
Leadership ability	regardless of an organization's stated mission, Creative Placemaking initiatives require leadership or they do not materialize. Leadership can apply to many different areas
Flexibility in interpreting marketing opportunities	organizations that need exposure to the public can benefit from relationships with event organizers and Creative Placemaking and can be valuable partners. Successful Creative Placemaking often involves collaborations between several non-profits whose activities complement each other, including arts-based mission and non-arts based mission (social, educational, for example) organizations, as well as the larger community.
Goals of the organization and of individual members	organizations whose mission is, for example, service oriented (ex: rotary, churches, some veterans organizations) can be excellent partners, but different groups in different communities are active in different ways and to different degrees.
Vibrancy/dynamism of a board	the vibrancy or dynamism of a board as defined by the success, reputation, outcomes and growth of their funded programs
Capacity and skill of board	the capacity of a board as defined by their leadership, innovative capacity, success, impact, and expansion of their areas of activity and their collaborations with others
Geographic location targeted for impact	Explore their interest in access to special events and attendees, including visibility on the East End, social impact in specific populations etc., support for economic, social, environmental development

Table 2-1: Preferred characteristics of participating organizations

There are some inaccurate preconceptions as to what makes an organization appropriate to take a lead role or a participatory or programmatic role in Creative Placemaking initiatives; this table highlights these possible misconceptions:

Unnecessary or insufficient characteristics	Notes
Stated mission that aligns with the arts	Missions that are not arts related do not exclude participation; there are likely many shared goals



Unnecessary or insufficient characteristics	Notes
Non-profit structure	For-profit organizations have valuable clients, contacts and employees, as well as internal departments, special budgets, business partnerships, and expectations of their employees (in terms of volunteer activities or philanthropy, including matching donations). Many companies are open to partnering with arts or Creative Placemaking as a means of expanded marketing, building company awareness, or expanding or changing their brand.

Table 2-2: Insufficient characteristics of participating organizations

Figure 2-3. Examples of intra-sector and inter-sector (community-wide) engagement and involvement by specific sectors in the Riverhead community. gives guidelines and suggestions regarding potential for building work groups across common interests within the community. These are initial suggestions for seeking areas of common focus for event conception and some specific strategies for engagement and involvement, though each situation will evolve in its own way.

Additionally, Figure 2-4. Other groups that can be coordinated to discuss plans for Creative Placemaking events for project design, logistics and project initiation lists further non-arts groups that should be considered for engagement in the Creative Placemaking process. The iterative process of gathering information, improving the Town's connectedness and self-assessments of its image, and actively building partnerships is at the heart of Creative Placemaking and these creative discussions should continue on an ongoing basis.

Sector	INTRA Sector	Community wide
Animal rights	coordinated shelters and neutering campaigns; animal research foundations; joint research projects, shared data, coordinated lost animal searches; create more dog parks;	schools, science museums and local universities relevant departments and activities, environmental groups, law enforcement, public involvement, education and information campaigns; involve artists' statements and build engagement projects; prisoner training guide dogs partnerships, animal enrichment programs, therapy dog programs in area hospitals, nursing homes, classrooms; dog sanitation education;



Sector	INTRA Sector	Community wide
Environment	environmental groups, regional cooperation, shared branding and messaging, strategic planning	storm water drain safe disposal education campaigns, invasive species eradication projects, promotion of aquaculture and habitat management; feral cat information campaign;
Health	specific local non-profits focused on health issues, physician/public health/hospital joint projects	schools, hospitals, govt. agencies, national non-profits, university depts., branding projects, public walking, exercise and diet campaigns, artist statements and engagement projects,
Veterans	local veterans organizations seeking common cause; community-wide joint projects and recognition programs;	organizations to assist the elderly, disabled, other service organizations, dept. of defense, VA hospital, national non-profits to support veterans, vets as leadership mentors to youth, vets as volunteers
Culinary	leading non-profits promoting local farmers and aquaculture;	every non-profit and any for-profit; creating better dietary understanding; promoting local, fresh food sources;
Education	different schools joined in coordinated projects;	one book programs; reading programs with prisoners reading to their children via tape; regional history projects; oral history partnerships between students and retirees;

Table 2-3: Community-wide engagement by specific sectors

Sector	Local Members
First Responders	Police, Fire Dept., ambulance corps
Business	Riverhead Development Corp, East End Tourism Alliance, Long Island Wine Council, Riverhead BID, Riverhead Chamber of Commerce

Table 2-4: Other groups useful in planning



2.3 Inventory of creative, cultural, and community assets and benefits

Many factors contribute to rendering an organization appropriate for engagement and involvement in Creative Placemaking initiatives and in this regard, every community is unique. It is the subjective/interpretative characteristics of the specific organization and not the objective statements/definitions/missions of the organization that often make the difference.

In this section the focus is on assembling the broadest range of arts organizations that are networked into Riverhead from different perspectives. Due to their attention and engagement with the community and their mission, their boards, members, staff, volunteers, and even clients, etc. will provide an important assenting ‘voice’ and following to Creative Placemaking initiatives. Please see Section 3.4. on funding mechanisms where the objectives of many non-arts organizations who can be engaged and involved are highlighted. Table II.B. in section 2.2 Inventory of human resources, agencies and partners. Figure II.5. Preferred characteristics of participating arts organizations involved in Creative Placemaking & Figure II.6. Unnecessary and insufficient characteristics of participating arts organizations involved in Creative Placemaking below assist in identifying arts organizations for possible participation in Creative Placemaking events or as supporting partners with Creative Placemaking events.

Table I: Preferred characteristics	Notes
Leadership ability	Regardless of an organization’s stated mission, Creative Placemaking initiatives require leadership or they do not materialize
Vibrancy/dynamism of a board	The vibrancy or dynamism of a board as defined by the growth in the number/size of funded programs or its capacity to raise funds or make connections
Capacity of board	The capacity of a board as defined by the expansion of their definition of the areas of activity

Table 2-5: Preferred characteristics of participating arts organizations

Table II: Unnecessary or insufficient characteristics	Notes
Non-profit status	For-profit arts-related organizations can have departments, budgets and expectations of their employees (in terms of volunteer activities or philanthropy, including matching donations or donations of goods/services, large arts-supply companies are a great example). Every company is engaged in outreach and has ancillary projects and a need to demonstrate their engagement with the community.



Table II: Unnecessary or insufficient characteristics	Notes
Geographic location of HQ: local	Just because an organization is local does not mean that it can take a lead in making Creative Placemaking happen. Often organizations are challenged by the same issues that the wider community is and should be allowed to participate at the level that they are comfortable. Their role can grow with successive events.
Stated mission that aligns with the arts	Aspirational missions do not necessarily reflect an organization's ability to deliver or cooperate with Creative Placemaking projects

Table 2-6: Insufficient characteristics of participating arts organizations

At the end of this section, Tables II. C-G providing a basic inventory of organizations by type of entity both within and beyond Riverhead. Below please find notes regarding potential for engagement and levels of involvement by type of entity. While there are some specific strategies for engagement and levels of involvement that are described, each situation will evolve in its own way. In section 5.0 of this report, the introduction touches on the Riverhead Chapter 90 long form application for special events and assessments. The iterative process of gathering information and improving the Town's assessments of itself should continue on an ongoing basis.

Email and social media communication with all of the organizations in the Tables will help to generate a following for the Creative Placemaking initiatives which will require more careful explanation, exploration and follow through to bear results.

Table Title & type of entity	Strategy for engagement	Levels of involvement
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Table Title & type of entity	Strategy for engagement	Levels of involvement
C: Galleries and Artistic Venues	<p>Galleries: As part of the work done with the Creative Placemaker to mount explanatory exhibits, to create opportunities for local artists to exhibit, and to reach out to local galleries (beyond Riverhead). This can also generate rental fees for booths depending on the formulas year-on-year as the opportunity becomes more sought after.</p> <p>Performance Venues: Please see Chapter I: Inventory of Assets</p>	<p>Galleries that are nearby but not actually in Riverhead (or actually in downtown Riverhead) can be interested in having booths during Creative Placemaking events to represent their artists to the visitors</p> <p>Performance Venues: Please see Chapter I: Inventory of Assets</p>
D: Local educational entities and those in the Arts	<p>Seek alignments with their students and their larger programs.</p> <p>They will need publicity and evidence of community engagement and endorsement.</p>	<p>Internships of students, Class focused projects, Independent study projects, Department level integrated partnerships, Volunteering</p>
E: Riverhead and nearby events	<p>Evaluate how each event reaches community goals for outreach, visitor numbers and content.</p> <p>Reach out to individual event organizers for one-on-one meetings</p>	<p>Evaluate how their existing Riverhead event can be part of a greater initiative utilizing more of the town's assets (riverfront, downtown, Polish Town) or how their existing event in another location can be brought to Riverhead</p> <p>explore co-marketing opportunities</p> <p>explore event date management issues to avoid overlaps, traffic issues or potential to share resources or artists</p>



Table Title & type of entity	Strategy for engagement	Levels of involvement
F: Local Arts councils, leagues and community arts organizations	Identify overlaps in mission, purpose and audience. See if their existing programs or exhibitions or members can resonate with the project Find ways to mutually build audiences	Coordinated exhibitions, perhaps on site at the project. Coordinated, focused grant giving for their members to participate. A speaking series at their site to begin dialog between the project and their organization.
G: NYSCA members	Create mailing list of all of these organizations to update them on the activities in Riverhead. Invite them to the project to see what overlaps of interest can develop.	Each of these organizations has their own funding, projects, networks, mailing lists and members who could be instrumental in developing resources for an initiative

Table 2-7: Types of local groups and strategies for engagement

2.4 Inventory of lodging capacity

In this section the importance of hospitality revenues as a portion of tourism spending in the US are reviewed and the connection highlighted between Creative Placemaking, tourism spending and developing vibrancy. The second section is a detailed analysis of current hotel capacity in Riverhead by month and by day of the week. The remaining sections outline ‘alternative’ strategies for the Town to support seasonal increases lodging capacity to leverage opportunities presented by Creative Placemaking. As Creative Placemaking generates greater demand for lodging, it will allow Riverhead to support more permanent lodging.

2.4.1 Hospitality revenues, an important lever for capturing economic impact

Introduction: Creative Placemaking’s goal is to create vibrant, vital and successful communities. Vibrancy and economic vitality go hand in hand. Successful creative places are fulfilling, engaging communities for their residents and also become attractive destinations that successfully attract outside visitors, whose spending supports local businesses, builds wealth and creates jobs and opportunities for residents. Economic spending impact is often the primary element that



improves the ability of communities to attract public and private support & funding for Creative Placemaking initiatives.⁸³

Per capita tourist spending varies widely from community to community depending upon the nature of the site and its attractions, the age of the tourists attracted, the sophistication of the travelers, regional price considerations, the quality, sophistication, and price of the accommodations and residents, the duration, season, and timing of visitors, the uniqueness of the area's attractions, and the variety, number and capacity of the hospitality venues for both accommodation and meals.

Direct leisure travel in the US totaled \$621.4 billion in 2013, with 1.6 billion person-trips.⁸⁴ After visiting friends and relatives, preferred travel activities include fine dining, shopping, sightseeing, national parks, beaches, art and museums.⁸⁵ Average daily spending per visitor in the US varies widely. The national average for luxury travelers is \$624.37 per day; mid-range travelers is \$214.70 per day, and budget travelers is \$79.24.

Averaging between five national studies, regional visitors spend about 25% of their budget on lodging, 18% on dining, 12% on local ground transportation, 11% on entertainment, 10% on shopping, 7% on communication/internet, and 13% on other expenses. Thus the most effective areas to target for investment are in sophisticated lodging accommodations, dining, and entertainment and attractions. As a note, clearly there is great regional economic benefit for a community to invest in attractions, activities, venues and accommodations that will appeal to sophisticated luxury travelers, however, the entire range of visitors will find Riverhead of interest and all of them result in additional boosts in the local economy. Additionally, as noted in Section 3.0 Audience and Demographic analysis, the millennial dollar is strong and they are not spending in the luxury range on average, rather they travel often. In national tourism measures, the largest category of travel spending is often airfare (~25% of travel spending).

The Riverhead tourist's airfares (if any) will not be reflected in the local economy, and thus are well beyond the scope of this study. Riverhead tourists will arrive by surface transportation by car, jitney, rental car, train, ferry, limo, and private plane.

The Town of Riverhead has already shown a commitment to the hospitality industry in the recruitment of a major luxury hotel to the downtown and the support of other hotels within the Township, and there is a need to continue the effort to creatively address issues of lodging capacity to be capable of better accommodating the large numbers of visitors expected for signature Creative Placemaking events.

An important point to realize is that for the most effective economic impact from hospitality is realized when attractions that bring visitors to Riverhead can be co-aligned with increased capacity for lodging, dining, and entertainment. If the region is at or near capacity in any of these areas, there will not be effective and/or available inventory to allow the visitor to spend their

⁸³ Source: Budget Your Trip

http://www.budgetyourtrip.com/budgetreportadv.php?geonameid=&countrysearch=&country_code=US&categoryid=0&budgettype=1&triptype=0&startdate=&enddate=&travelerno=0

⁸⁴ Source: U.S. Travel Association https://www.ustravel.org/sites/default/files/page/2009/09/US_Travel_AnswerSheet_June_2014.pdf

⁸⁵ Source: U.S. Travel Association https://www.ustravel.org/sites/default/files/page/2009/09/US_Travel_AnswerSheet_June_2014.pdf



money in the Riverhead economy; in parallel with the growth as the Creative Placemaking activities draw more visitors. Further, a shortage of capacity will lead to lines and negative reviews by departing visitors. Toward addressing these concerns, WaterFire is recommending some short term investments to increase capacity in lodging and in food services. (n.b. many recommendations in this introduction lead to suggestions in the section 5.1 on restaurants.*

Some of the indexes in which economic impact from visitors can be measured include in:

- local business revenues
- job creation (which increases all forms of local spending)
- room tax collections
- sales tax collections
- increased property valuations (therefore tax base)

2.4.2 Inventory of Hospitality Lodging Capacity and Recommendations

If there are not enough rooms to stay in, appropriately priced meals to be had without long waits or open shops in which to make purchases, not only will the revenue and job creation opportunities be affected negatively, but visitors will be discouraged from returning to the venue. This section of the report is only concerned with hospitality.

Looking at the examples in other communities such as Sharon, Pennsylvania and Providence, Rhode Island, the challenge/opportunity for Riverhead is to find ways to facilitate rapid expansion of the offer of rooms, meals and merchandise opportunities for visitors to keep pace as the number of visitors increases.

There are structural limitations in expanding hotel inventory because of issues such as: zoning limitations and restrictions due to limited access to the sewage treatment network, historic nitrogen loading and seasonality, to name only a few. Flexible, creative solutions are required.

2.4.3 Audit of hotel rooms in Riverhead Township & short term rentals

While occupancy data has been aggregated, per a non-disclosure arrangement with the individual managers to protect the privacy of the proprietors, an audit of other data has been included in the appendices.⁸⁶

The most important conclusions from the interviews included:

- The aggregate pattern of capacity, the median of which was nearly exactly the same as the average. This explains that for the most part, the hotels are all experiencing the same periods of high and low capacity and this can be a guideline for the town in terms of building revenue via introduction of Creative Placemaking events by coordinating events

⁸⁶ lodging inventory spread sheet - see Appendix_____



with time of surplus hospitality room inventory.⁸⁷ The variations are associated primarily with the size of hotel, where smaller hotels could not access the ‘wedding party’ business.

- their willingness to provide shuttle services to the downtown area if there were demand

Observations:

The Creative Placemaking plan is focused on events that will draw visitors to events that the town facilitates. Hotel occupancy is both an excellent proxy for visitor attendance as well as an excellent resource for understanding how to improve the local offer to increase attendance and leverage the existing hotels. Eight ‘tourist quality’ hotels (including some smaller ‘Inns’ with 15 or more rooms were identified within the township, a total of 507 rooms. The study’s surveys did not include the hotels that are primarily used for workforce housing, as summer cottages with long stays or for ‘other purposes’. In-depth interviews were conducted with 5 of the properties representing 424 rooms or 84% of the room inventory. The data averages 2014/2015 through October with 2015 showing slightly stronger numbers month on month.

Table II. Observations by month re: Hotel Occupancy in Riverhead Township

Period	Observations
January February March	An important trend that several of the larger hotels explained that off-season they were relying heavily on major construction projects that brought additional occupancy from out of town contractors and that otherwise the winter months would be ‘even weaker’ than they already are.
April	April bookings in the smaller venues is very dependent on weather patterns, with larger venues offering discounts to fill the hotels with wedding guests. Smaller hotels indicated that April activities would extend their season.
May	Anecdotally, people reported that May ‘gets busy’ but the data shows that there is definitely weaker occupancy than high season indicating that activities in this period could extend the season. It seemed to one interviewer that the managers were remarking more about their own schedules, preparing for the summer than about the actual room rates.

⁸⁷ Average and median hotel occupancy for Riverhead Township



Period	Observations
June July August	All weekends were strong, no particularly weak weekends. Mid-week was very strong particularly when school is out.
September October November	Fall was reported as a 'strong season' due to season-related events, notably including some which are created at the Hyatt, benefiting all area hotels. Smaller venues drop off mid-November.
December	Larger venues drop off mid-December, even with discounting which is managed in different ways locally with some hotels more conscious of under-selling the brand.

Table 2-8: Observations by month re: hotel occupancy in Riverhead

Evaluating surplus hotel room capacity in Riverhead Township: The opportunity to fill excess hotel room supply in the town with Creative Placemaking events on Friday nights.

All hotels in Riverhead Township were interviewed. With respect to the occupancy table and the observations table above, hotels were asked to explain how their surplus capacity could be characterized in terms of general trends with respect to days of the week or periods of the year. The hotels do not divulge data that is more detailed than monthly data above. They described 'wedding party stay' phenomenon: Weddings on the East End are often an overnight affair lasting only one night. Wedding parties arrive at the hotel on Saturday, have a rehearsal dinner, often in the hotel, and the wedding happens the next day. This means that 'weekend' bookings are challenged by the lack of the normal 'two-night' stay availability with these one-night large party bookings occupying up to 70% of the hotel's rooms on a given Saturday night. The objective of asking these questions was to help the town leverage excess supply in the hotel room inventories.

Based on interviews with hotel management, the hotels find that the various types of business travelers stay in the rooms from Sunday or Monday to Thursday.

The sum of these two observations is that in general Friday night occupancy is very weak, for a tourist destination, even in the peak seasons.

Even where Friday nights are not an issue, it was suggested that during the highest season, Thursday night event/cultural programming could extend/increase weekend occupancy rates ("long weekend" stays).

There are several small hotels changing hands and about to undergo renovations which will add to existing hotel quality and capacity.

-In interviews conducted, all hotels spoke of the lack of visitor knowledge of the broad attractions of the area and also the advantage of the relative 'lack of traffic' (in comparison to the South



Fork) on the North Fork. Increased awareness of these advantages, they felt, would increase the number of potential visitors to the North Fork, beyond those drawn primarily by the more publicized attraction of the North Fork vineyards.

Observations:

Friday night events from April to mid-December would take advantage of many situations:

- Surplus hotel capacity as indicated in this report
- Visitors who can stop and discover Riverhead on their way east to both forks.

2.4.4 'Instant resort' or 'glamping' [glamorous camping] as an opportunity

It is beyond the scope of this document to conduct a feasibility study for Glamping. The Town should assess this potential by conducting a search for Concessionaires specializing in this lodging type and further evaluating its feasibility.

Another way to look at this subject is to benchmark against other communities that have large glamping activities, such as Burning Man Festival. The Town should assess this potential by conducting a search for Concessionaires specializing in this lodging type and further evaluating its feasibility with regard to County regulations and the special attention that the county executive has offered to work on Creative Placemaking initiatives with the Town.

From the perspective of Creative Placemaking for the Town of Riverhead, one of the greatest challenges to capturing the full economic value of the people attracted to the area by large scale events is to assure there is ample lodging offerings for those that wish to stay overnight and which reflect a varying range of budgets and tastes.

In the case of Riverhead Township, the occupancy of the hotels in the township is at capacity during peak periods while it is far below capacity in off-peak periods,⁸⁸ limiting guest accommodations when most needed, reducing the Town's capacity to benefit from tourism, challenging the hotels' profitability and contributing to challenges in terms of justifying expanding the inventory of rooms.

A suggestion for a light, fast development of a series of potential usages for appropriate parcels could include multiple 'glamping' locations (alternative, managed, full-service 'luxury or glamorous camping' hospitality venues.)

⁸⁸ Aggregated Hotel Occupancy by weekend for Riverhead Township - interviews from October 2015



“Glamping is a new trend where you can have a one of a kind experience in nature with the best amenities and plush interiors for all your needed creature comforts. It’s a tempting option for those who want to escape the big city and get closer to the great outdoors without sacrificing the city’s comforts. This new trend has been gaining popularity, and many local destinations are offering some sort of glamping experience for their guests. If you enjoy the outdoors and want a weekend away, luxury camping is the best option for those willing to spend the money.”⁸⁹

Some of the advantages of “Glamping Villages” are provided below:

- They are temporary and have low impacts on the land and utility resources. Some elements such as tent platforms and other non-invasive installations can be installed for the season, but are easily removed. The construction can be installed for months or even for a single weekend.
-
- They can be set up quickly to be able to quickly meet demand. There are specialized, mobile purveyors of these opportunities. They can be sited on private, public, park, or land trust properties.
- These can be set up in a way that mitigates sewage impact via numerous types of self-contained waste management systems (e.g. bathrooms on luxury campers) will also be utilized and brought to the Riverhead Sewage Treatment Center for appropriate processing.
- Much lower start up/fixed costs and much higher percentage of variable costs. The number of units can be readily adjusted to meet demand.
- There is room for creativity. For example, each site or campground can have a theme (examples of target populations: paddlers, foodies, art enthusiasts, ecologists, youth groups, birders) and likewise linked (where appropriate) to features and opportunities available on the parcel. This renders the experience even more attractive to selective travelers looking for unique and memorable experiences and could appeal to travel groups catering to the specific needs of groups with such interest.
- A single body of regulation/ordinances can be established to cover generically the concept and thus a series of sites even if all of those sites are not put up immediately for operation.
- Sites could be developed in cooperation with the owners, community, designers, and in light of environmental regulations. Specialized Concessionaires should be retained to provide focused proposals and Concessionaire fee structures devised to cover build out, joint marketing, site cleanup, and other operating costs. Multiple-year lease options could be negotiated. .

Glamping’s popularity is growing exponentially as part of the world-wide trend in outdoor luxury vacations and the sale of luxury RV’s demonstrated by the renewed popularity of Airstream

⁸⁹ Glamping.com October 2015. <http://www.glamping.com/blog/camping-isnt-for-everyone-try-glamping-instead/>



trailers, another popular alternative.^{90 91} This type of service is available at Burning Man and other festivals and there are concessionaires that are available to assist in exploring the requirements and contractual obligations of both parties.^{92 93}

Additionally, engaging services of this type serves as an introduction to their elite clientele. Interviews with Manhattan residents who have vacation homes in the Hamptons determined that the glamping experience was so intriguing it could add considerable interest to the weekend offerings if there were an associated event, to the point where they would stay at least one night in Riverhead, though the respondents reported that they would not consider staying at any of the current hotels.⁹⁴ Additionally, research shows that the East End has very few glamping locations.⁹⁵

There are large areas targeted for redevelopment in Riverhead as well as private underutilized properties which could provide multiple potential glamping locations. Some characteristics of these locations are determined according to the following criteria:

- They are in areas that would normally be considered prime real estate in a resort area, with superior vistas directly overlooking waterways.
- They are in settings that have at once a natural appeal but at the same time commercial zoning.
- A total of nearly 40 acres has been identified that could potentially be considered for this activity subject to County regulations.* One company was contacted regarding identifying requirements for glamping concessions. This would be a suggested further research project.⁹⁶ More research is needed to find and attract concessionaires- much like finding development partners for more conventional real estate projects. The concessionaire should have experience providing concierge services for the higher end camper looking for a unique experience. Existing hotel companies or other businesses could also set this activity up locally.

⁹⁰ Lux Travel Trend: Glamping - Penta Daily - Barrons.com

Yurt Glamping in Upstate New York | Luxury Camping in Upstate New York

⁹¹ End-users Drive RV Market—2 Trends Secure It - Accessa

⁹² <http://gawker.com/5837145/how-rich-people-do-burning-man>

http://www.nytimes.com/2014/08/21/fashion/at-burning-man-the-tech-elite-one-up-one-another.html?_r=1

⁹³ <http://www.classicadventuresrv.com/index.html>

<http://festivalsconcierge.com/contact-us/> (wrote)

<http://festivalsconcierge.com/festivals/>

⁹⁴ Interviews with residents of NYC who vacation in the Hamptons during the summer, September 2015. Based on the fact that Glamping facilities can be very upscale, with private toilets and showers (similar to yacht bathrooms) that look like ordinary facilities - or may even have a spa feeling. In addition, there is a cache to Glamping; it is considered "cool" to a sophisticated demographic that values "experiences" over materialism but are willing to pay not to have to give up creature comforts (e.g. the growth of lodging options at the Burning Man event)

⁹⁵ Map of Glamping locations on long island, results of searches on glamping.com, glamblinghub.com, goglamping.net,

⁹⁶ <http://www.costanoa.com/tent-bungalows.html>.



2.4.5 Short term rental market hospitality models; development and suggestions

Creative Placemaking projects will attract visitors to the area easily filling the available hotel rooms in Riverhead Township summarized in Section 2.4 and the 74 peer-to-peer listings shown online.^{97 98} In this section are suggestions as to how to best leverage the on-line short term rental market, also known as ‘home-sharing’ or peer-to-peer hospitality, providing lodging, local employment and tax revenues (and possibly other revenue sources) for the Town.

Nationally and internationally, web-based short-term rental business has grown exponentially creating regulatory complications, code enforcement issues and challenges from the hotel lobby.⁹⁹

The new industry provides employment opportunities and news articles reporting its benefits and how this ‘new economy’ industry is building community, enhancing economic and social vibrancy in neighborhoods and towns that are otherwise challenged in attracting tourism or offering sufficient lodging accommodation.¹⁰⁰ In fact, many cities in the country, known for their cultural vibrancy such as San Francisco, Philadelphia and Providence RI (in fact the entire state) are legalizing this activity, working with the on-line businesses to regulate the industry and creating incorporated mechanisms to collect sales and hotel taxes for the benefit of the community.

Where the practice has not been creatively and constructively embraced, this type of lodging has proven to be hard to control. Even in the face of clear guidelines from a regulatory perspective, enforcement is problematic and the existing consequences of breaking the rules are not robust enough to spontaneously dissuade homeowners from violating the regulations, putting pressure on code enforcement. To mitigate the situation, the peer-to-peer businesses themselves are actively engaging in conversations and negotiations with communities nationwide to find solutions. In a number of cases this is leading to the creation of agreements between government and the rental businesses which reflect economic and other benefits for participating communities paralleling hotel tax collections and site inspections, regulation and supervision.¹⁰¹

While large markets with concentrated ‘peer-to-peer’ activity and hosts are already ‘on-the-radar’ of these online businesses, a small community with a low percentage of home-sharing offers, such as Riverhead, is not. Vice versa, with the low demand for accommodation of this type in Riverhead, a relatively low percentage of the housing stock is currently represented on these sites.

⁹⁷ See Appendix ‘Lodging inventory for Riverhead Township.

⁹⁸ See Appendix ‘Map of short term rentals in 5 mile radius of downtown Riverhead, October 2015 gathered from Airbnb.com, vrbo.com, homeaway.com’

⁹⁹ <http://www.hotelmanagement.net/operations-management/airbnb-sees-push-back-from-major-cities-29676?webSyncID=94c39387-4e82-5ed0-0389-6b1d254b9c30&sessionGUID=34802969-1434-dac7-1d10-236b57e36adc>

¹⁰⁰ <http://www.internationalmeetingsreview.com/hotel/new-york-city-debates-airbnb-pros-and-cons-100951>

¹⁰¹ <http://publicpolicy.airbnb.com/rhode-island-welcomes-home-sharing/>
<http://fortune.com/2015/07/07/philadelphia-airbnb-legal/>



At the same time, in nearby Long Island, communities with rapidly growing short-term rental units (such as Southold) are already engaged in public debate, concern, conversations and town hearings regarding this industry, creating controversy. The suggestion of imposition of regulations, restrictions, and taxes well after the activity is well-entrenched is unpopular with homeowners engaged in peer-to-peer home sharing. A public-private policy initiative addressing the evolution in this market prior to the disruption of the quality of life of local residents and the challenges of the hotel lobby will save the town time, energy and possibly position the town to build-in a tax revenue stream in anticipation of growth in Creative Placemaking activities. Tax policy will likely be subject to state and county review.¹⁰²

In terms of short term rentals offered by homeowners currently, there appear to be less than 75 homes being made available for such lodging within 5 miles of Riverhead's downtown, which are far less than are currently available in other comparable downtown areas.¹⁰³ WaterFire's recommendation is that this area of development be embraced by the Town of Riverhead Town with the following specific guidelines:

1. Explore best practices in other communities, engage Suffolk County, and perhaps form a consortium approach among adjacent, county or regional towns.
2. Reach out to the industry, especially the industry leader Airbnb (the most pro-active of the businesses in the industry) requesting engagement with the Town. The following elements should be considered:

- a. How economic benefits for the town that can be 'built-into' the on-line billing system via collection, reporting or a combination of the two. Collecting sales and hotel tax is something that Airbnb is already automatically collecting and filing in some jurisdictions.

- b. How via the Airbnb 'concierge' program, improved resources for visitors to the area can be generated. (Airbnb as a company stimulates and guides their local hosts to develop their own information, highlighting the best that their community has to offer, thereby providing content promoting the 'local attractions' to all potential visitors).

This locally based knowledge and individual authorship can then be utilized by the various chambers and specifically the local hospitality industry dominated by national chains without specific local knowledge who, in documented focus groups with Nelson Pope & Voorhis, have indicated that a lack of organized, updated information of this type about Riverhead and the area attractions challenges the vendors and the home owners to best serve their guests.¹⁰⁴

- c. Leverage Airbnb's desire to engage locally and 'give back' and also their desire to increase billings in a Township that appear on their sites to be at the lowest end of engagement, propose the development of a local 'hospitality course' for potential

¹⁰² <http://www.eastendbeacon.com/2015/06/03/southold-divided-on-short-term-rentals/>

¹⁰³ see footnote 82 above

¹⁰⁴ See Nelson Pope Voorhis BOA interviews: Hospitality Focus groups results



hosts including all elements of appropriate and successful host behavior, content for which is already offered on the website.

- The Town's own regulations should be reviewed both internally and also with the assistance of Airbnb's team suggesting counterparts in other communities. In this way, benchmarking data can be used to determine how to best dovetail the opportunities with recent legislation enacted to deal with this market.

Currently, while Southampton is making plans to develop the Riverside hamlet, review of that area of northern Southampton Township clearly indicates that the area will not absorb this overflow (in terms of the need for additional lodging to support major events), while annual updates to the results of this project should include reviewing progress on the RRAP¹⁰⁵ and how new accommodation possibilities evolve and emerge.

The peer-to-peer market tends to expand in a 'viral' pattern with neighborhoods reaching consensus and converting to the practice in response to demand. In fact, in northern Riverhead township there is a cluster of properties offered online along a stretch of beach whereas in an analogous position further down, in a separate neighborhood, there are none. When the listings appear within the same season or over a short period of time, this can reflect a positive mechanism of peer-to-peer knowledge, in cases where it is season to season, such as in Southold Township, this can reflect a negative mechanism of a 'creeping' compromise of the neighborhood's quality of life.

¹⁰⁵ See Appendix Riverside Revitalization Action Plan (RRAP) 7-25-15 -FINAL



3.0 Audience Analysis - interest in Creative Placemaking opportunities

3.1 Assessment of Community Support for Creative Placemaking

Following first exposure to the concept of WaterFire, the community engaged in the process of getting to know the concept and reactions are gathered here. Both Riverhead and Southampton Town Councils autonomously passed resolutions supporting the creation of the Creative Placemaking initiative.

3.1.1 Video Testimonials

Local leaders at many levels on both sides of the Peconic (Riverhead and Southampton) were interviewed on the subject demonstrated enthusiasm for the concept and its potential impact on their communities. <https://www.youtube.com/watch?v=fqpMtyAbLE8>



Figure 20 - Videos recording citizen reaction to creative placemaking



3.1.2 Facebook

A Facebook page has been created for the following for the project continues to gather ‘likes’ with excellent penetration of new posts. Local residents who have attended WaterFire have positively commented on Facebook that the event could become local.

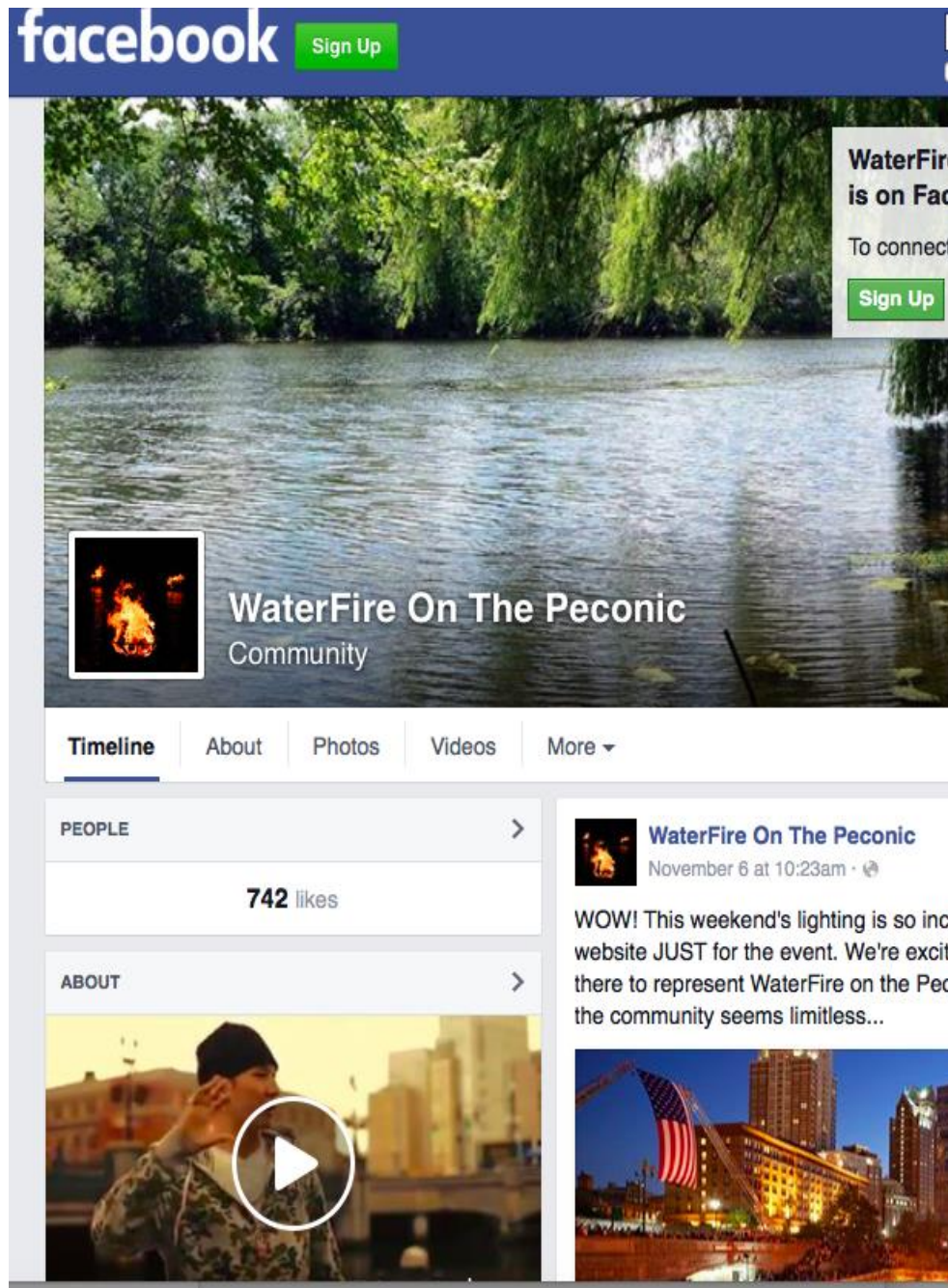
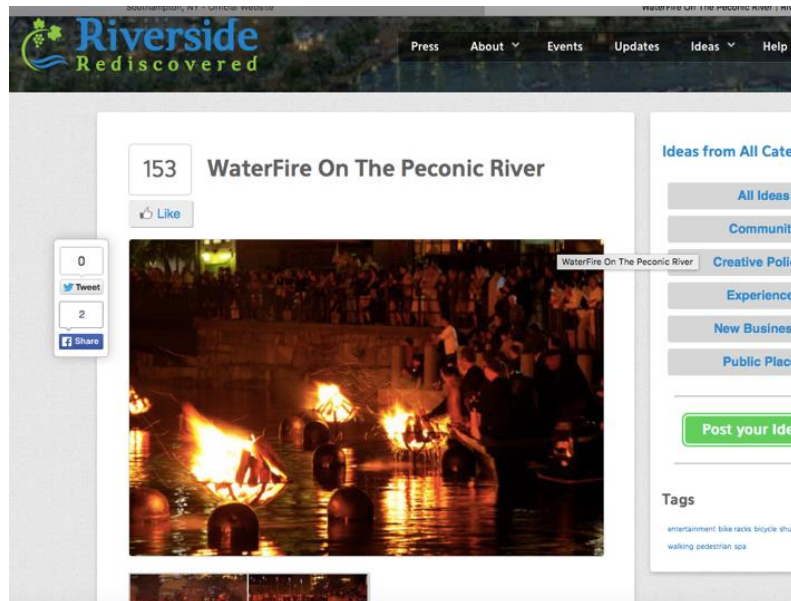


Figure 21 - WaterFire on the Peconic Facebook page



3.1.3 Renaissance Downtowns

Across the Peconic, in the Riverside section of Southampton, the master developer, Renaissance Downtowns promotes the concept of Creative Placemaking as part of the fabric of their project and have embraced WaterFire at all levels including:



Ideas from All Categories

Browse all of the inspiring ideas that your fellow members have posted in every category. "Like" you would like to see happen! Add your own [here!](#)

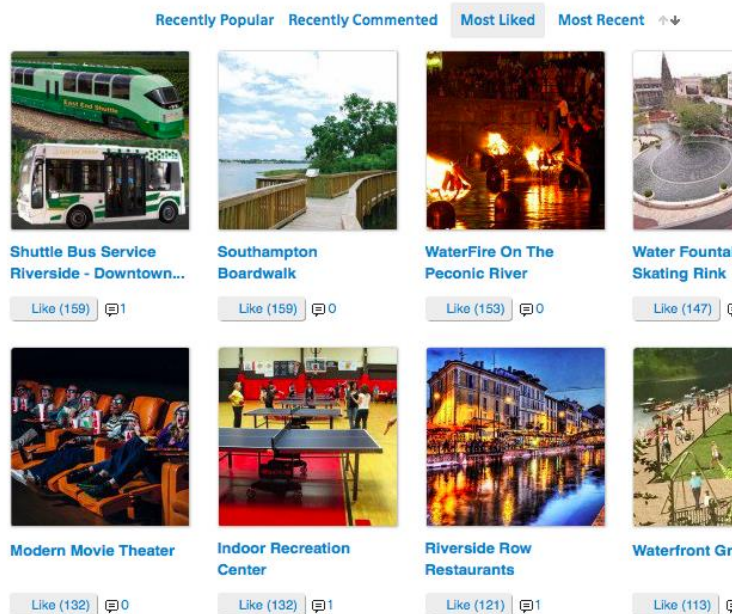


Figure 22 - Creative Placemaking elements in Riverhead



5 WaterFire on the Peconic

"It's very exciting and plays in very well with the vision of all the things we're trying to accomplish. We're more than prepared to make that commitment to a partnership with Riverhead."

Southampton Deputy Supervisor Frank Zappone at the Riverhead Town Board meeting on October 30th, after presentation by WaterFire representative Lisa Lowenstein



A resolution by the Southampton Town Board received unanimous support in December to bring WaterFire to the Peconic River with decision to work collaboratively on the project with the Town of Riverhead. The board noted that the proposal has earned broad support from community members in both towns, from Renaissance Downtowns, from the Suffolk County Office of Economic Development, as well as from civic and not-for-profit organizations in both communities, including the Peconic Land Trust and East End Arts. Riverside Rediscovered community liaison Siris Barrios has been gathering input from the Riverside residents who overwhelmingly support the project, and has been part of the steering committee organized by the Town of Riverhead.

A close working relationship between two Towns is essential to the success of the efforts to revitalize Riverside. WaterFire is a public art installation that incorporates a body of water, a series of floating bonfires, music, dance and visual art created by Providence artist Barnaby Evans. He originated the event in Providence in 1994 and it has been credited at a key factor in the city's revitalization and renewal. Evans has brought WaterFire to a number of other cities around the world, including the small city of Sharon, Pennsylvania, located about 70 miles outside of Pittsburgh. WaterFire — held three times a year — has been a boon to the local economy and helped transform its lagging downtown business district into an up-and-coming arts district. The Riverhead Town Board has authorized a \$350,000 grant application to ArtPlace America at

Figure 23 - Map of proposed WaterFire site on the Peconic River

3.1.4 Press and Media

Press has been enthusiastic and continues to cover the possibilities for the project to launch in the community:



<http://waterfirepeconic.org/press/>

Search ...

Press & Articles

Some press and articles about the area around the Peconic River, as well as the WaterFire project.

[Meet Riverside, revitalized: shops, restaurants, a riverfront promenade – building blocks of a vibrant community](#)
RIVERHEADLOCAL.COM, Sept. 15, 2015

[Southampton Town adopts revitalization plan for Riverside](#)
RIVERHEAD NEWS REVIEW Aug. 31, 2015

[Learn more about WaterFire in Riverhead and meet the festival's creator at this weekend's outreach event](#)
RIVERHEADLOCAL.COM, Aug. 18, 2015

[Feasibility of WaterFire on the Peconic will be subject of chapter in grant-funded town BOA study](#)
RIVERHEADLOCAL.COM, May 22, 2015

[WaterFire project may come to Long Island](#)
WALL STREET JOURNAL, May 14, 2015

[Southampton gives its support to WaterFire on the Peconic](#)
RIVERHEADLOCAL.COM, Dec. 15, 2014

[Cultivating Riverhead](#)
NEXT STOP MAGAZINE, Dec. 10, 2014

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Peconic River Community Development Alliance

A community based not-for-profit organization

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Peconic River Community Development Alliance (PRCDA) is a community based not-for-profit organization

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Bridging two towns: An alliance of the community, working together to bridge the East End community surrounding the Peconic River

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Figure 24 - Community Support



The clearest support for Creative Placemaking is the formation of a local community-based organization, Peconic River Community Development Alliance (www.prcda.org) with its own board and a mission to embrace and serve the communities on both sides of the river. One of their major objectives is to bring WaterFire and other Creative Placemaking projects to the area.



3.2 Potential Audiences of Visitors to Riverhead and their Economic Capacity

Successful Creative Placemaking events appeal across the board and access is the only limiting factor making drive time the best factor to study in terms of potential visitors.

Local population: Based on Section 3.1 a large local level of participation is expected.

Considering that Riverhead does not yet have a large number of hotel rooms, there are several ways to estimate the first event numbers. Given that it is a new event, it is more probable that people will come for a 'day-trip' or will stop on their way to points east, than they will book hotels west of here, for example in Ronkonkoma. One of the most sought objectives from Creative Placemaking is local economic impact from out-of-region travelers. This study uses a conservative approach in estimating the impact of day-trippers.

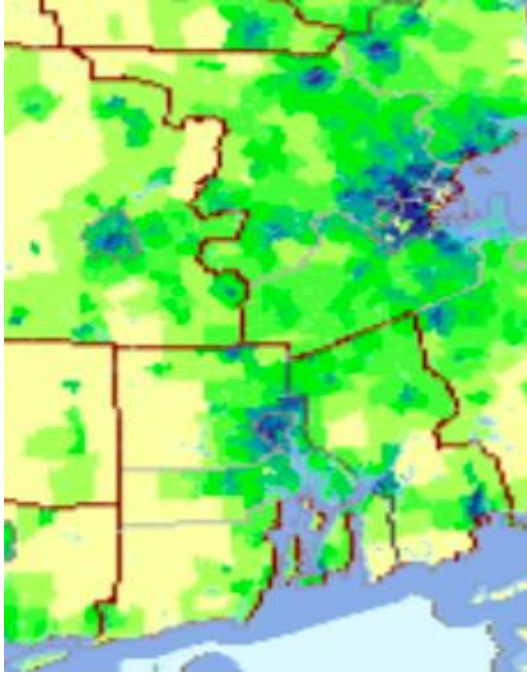
30 minute ride: The density of Long Island even just west of Riverhead means that over 450,000 people live within a 30 minute drive of Riverhead and their relative median household income at \$75k in 2011 and expected \$83k in 2016 is an extremely strong economic power to tap into.

In comparison, the median income in Rhode Island was \$55,000 average in the period 2011-2013 and annual income growth outside of pockets (such as parts of Providence) is minimal as the economy is depressed statewide, often turning in the or near worst performance in the US for certain economic indicators

Additionally, while estimates vary greatly depending on the source consulted, seasonal population on Long Island both in terms of population and buying power will only augment these numbers.



Comparing driving distances, populations and event density between Riverhead, Providence, RI and Sharon, PA, there are strong indications supporting a large visitor potential for Riverhead based on the relative populations (from the US Census data).



The metropolitan area of reference for WaterFire Providence includes Eastern Connecticut and Eastern Boston. Approximately 9 million inhabitants.

Figure 25 - Population Density near Providence, RI -
http://www.census.gov/population/metro/data/thematic_maps.html

While slightly larger in terms of distance from Riverhead, the metropolitan area of reference for Riverhead for Creative Placemaking initiatives includes all of Long Island and greater New York City given public transport access as well seasonal travel patterns to the East End from this area. Compared to 9 million inhabitants accessing WaterFire Providence, approximately 20 million have similar access to Riverhead.

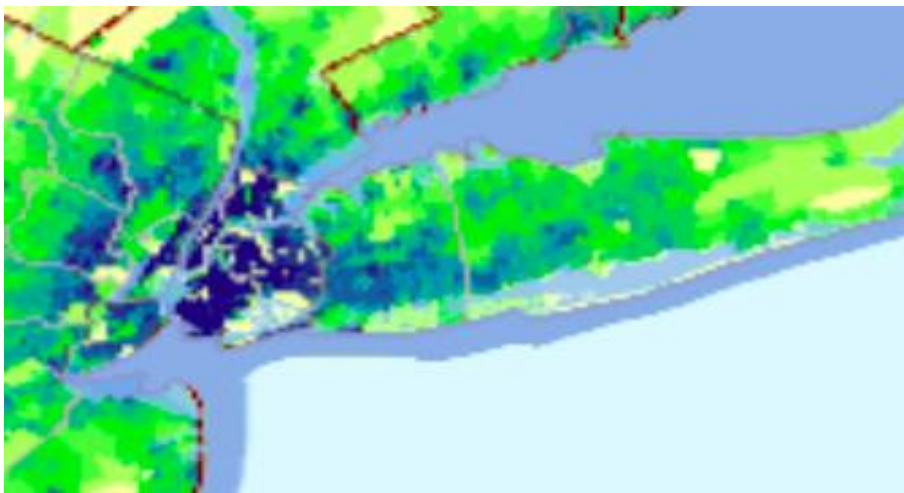


Figure 26 - Population Density near Riverhead, NY
http://www.census.gov/population/metro/data/thematic_maps.html

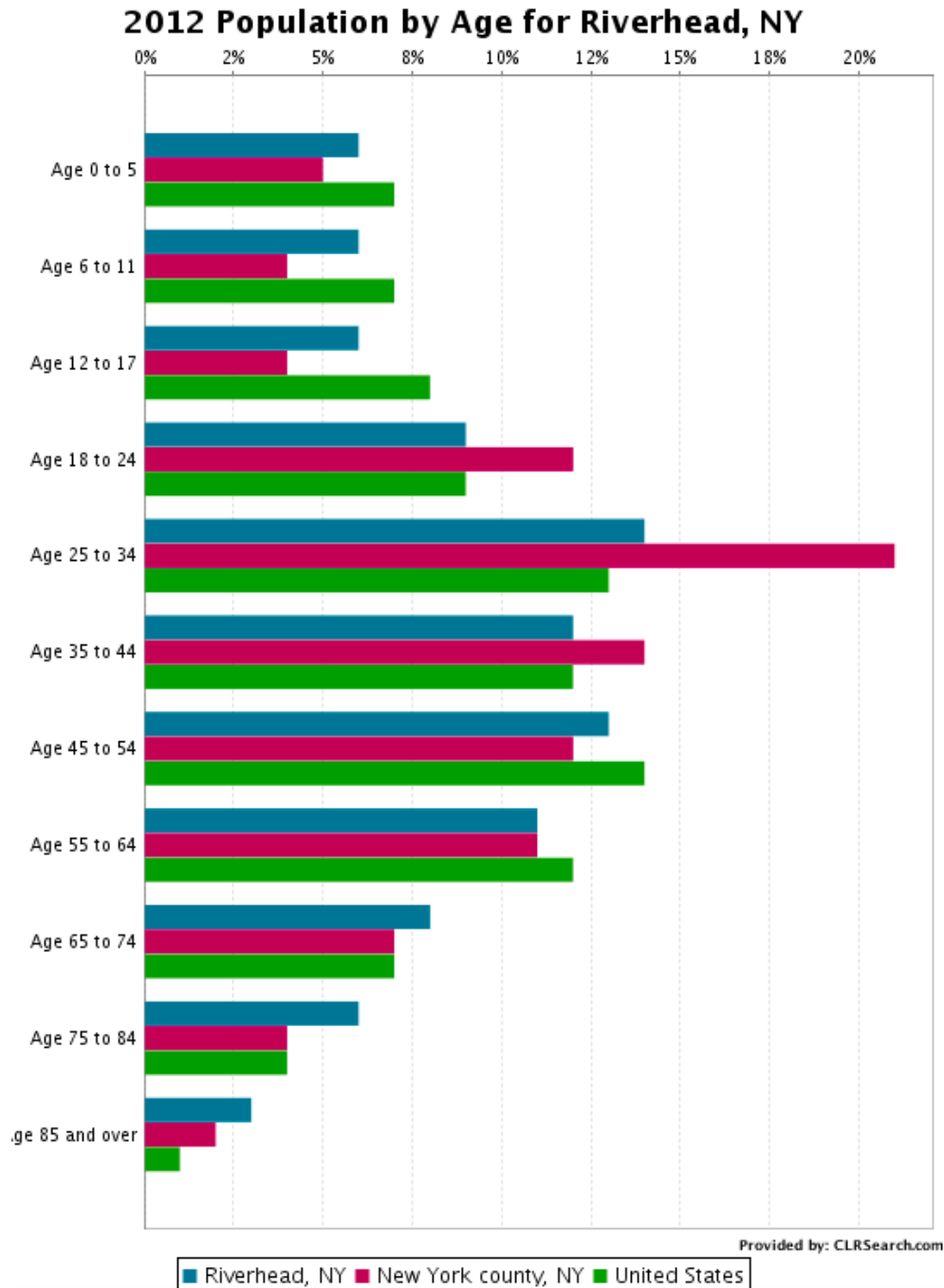


Figure 27 - Population Range by Age for Riverhead, NY (2012)

<http://www.clrsearch.com>

Finally, not only is the potential market many times that of other successful locations, but due to the disproportionately high numbers of NYC millennials (18-35 year olds, represented by the age ranges above 18-24 and 25-34) that have access to Riverhead and their propensity to travel for



Creative Placemaking events such as WaterFire, Riverhead is uniquely positioned to benefit from investments in Creative Placemaking that will attract these populations.

These sums can then be compared with the actual economic impact of successful Creative Placemaking in Providence where WaterFire has been attributed with a \$114 million annual uptick in the local economy, 1,000,000 average visitors per year and \$9 million in sales tax alone averaging over \$120 estimated spend per visitor.¹⁰⁶ This data has been born out in the much smaller and newer installation in Sharon, Pennsylvania where in their second year of activity estimates show that the average visitor spend is already up to \$100 per visitor.¹⁰⁷

In their second year, with a town approximately 1/3 the size of Riverhead, a metropolitan area 20% the size of Riverhead, in a depressed rust belt area, Sharon already had 10,000 visitors per event.

3.3 Review of traffic, travel patterns, events and seasonal considerations

3.3.1 Daily traffic

The traffic circle project with recommendations for one-way northbound traffic may make shutting Peconic Avenue for special events less problematic as half of the traffic will already be detoured permanently.

3.3.2 Local event traffic

During Country Fair, traffic backing up along Rt. 24 (Flanders road) in both directions was particularly problematic. The shuttle plan in section 5.3 needs to be implemented with shuttle stops well marked and publicized so that visitors organize their travel in advance with the expectation that they will be able to utilize this service.

3.3.3 Seasonal traffic

The relevant traffic patterns are:

East bound on Friday nights from Manhattan toward the East End north and south.

Local traffic in south fork on Saturday nights.

East bound on Friday nights is a potential advantage as visitors destined out toward the north or south forks can make WaterFire an occasion to miss the rest of the evening traffic, have dinner, or simply stop and stretch their legs in Riverhead. Downtown Riverhead once enjoyed economic benefits of being along the route east toward the resort areas prior to changes such as the introduction of the Sunrise Highway and the creation of the shopping area on Rt. 58. With a Creative Placemaking event on Friday evenings and the use of shuttles, visitors can be enticed to stop and take advantage of the event.

¹⁰⁶ Army corps of engineers study, May 2012

¹⁰⁷ interview with Allan Redfern, advisor to WaterFire Sharon, PA



Local traffic in south fork on Saturday nights is a potential disadvantage to having Creative Placemaking events in the middle of the weekend. Over time, as Riverhead rebrands and hospitality options increase, Riverhead's appeal as a destination will justify more events on Saturday and Saturday evening.

3.4 Analysis of Potential Funding Mechanisms

Introduction: It is important to avoid preconceived limitations about there being a single or few sectors (ex: Creative Placemaking, arts) that can be attracted to support Creative Placemaking activities. Many for-profit and non-profit entities find that Creative Placemaking is an opportunity for better leverage of their marketing investment, opening up the possibilities for funding exponentially. Effective Creative Placemaking results in more media attention and public messaging in any number of areas that would also bring advantages to the community. Strategic partnerships in many sectors can be achieved. There is a danger in looking at too narrow a range of potential funding sources or mechanisms.

Examples of funders for Creative Placemaking from the WaterFire experience:





Funding can come from:

- Private individuals for special events, through fundraising campaigns and as art of philanthropic partnerships
- Private foundations for philanthropic projects
- Private corporations for marketing exposure, as part of their community philanthropy or as part of a special promotion or product launch (see Tables III.A & III.B. attached and the descriptions below)
- Other non-profits (see section 5.2 for a complete list of local non-profits that could be engaged as partners for events from the perspective of content and resources or sponsors or both)
- Government entities with the NY Consolidated Funding Application being the best source. (See Table III.C. attached and the description below).

The field of Creative Placemaking is in a major growth area in community development since established by a National Endowment for the Arts' white paper in 2010, which featured WaterFire as an early exemplar.¹⁰⁸ This led a major shift among major private foundations and funders, who formed a consortium called ArtPlace America to help articulate the power of this new phenomenon.

Other sources of information to monitor for funding possibilities:

Organization	Website	description of activity/goals
The Chronicle of Philanthropy	https://philanthropy.com	Serves as a print and online news source for foundation leaders, fund-raisers, grant makers, and others involved in philanthropic enterprises.
Foundation Center	http://www.foundationcenter.org	Strengthens the nonprofit sector by advancing knowledge about US philanthropy.
Grantmakers for Effective Organizations	http://www.geofunders.org	A community of grant makers providing resources and connections to promote strategies and effective practices that contributes to grantee success.
Network for Good	http://www.networkforgood.com/resources/	Provides training and tools—such as for selecting social networks, using RSS, and creating blogs about critical issues—for raising funds effectively online.

¹⁰⁸ Ann Markusen and Anne Gadwa, Creative Placemaking, 2010, <https://www.arts.gov/sites/default/files/CreativePlacemaking-Paper.pdf>



Organization	Website	description of activity/goals
NYC Youth Funders	http://nycyouthfunders.org	A coalition of philanthropic organizations seeking to improve the quality of life for young people living in New York City.
Philanthropy New York	https://philanthropynewyork.org	A community of philanthropic foundations based in the New York City region supporting thousands of nonprofits and nongovernmental organizations located in New York, the United States, and around the world that dedicate their work to social justice issues.

Observations

The areas of interest/mission of the grantmaking foundations is so broad as to render a large percentage of them appropriate to approach for funding in a wide variety of potential scenarios for Creative Placemaking (social justice, youth programs, environmental justice, arts, etc.)

1. Of the top 40 private nationwide grantmaking foundations:

20% of the surveyed foundations were eliminated based on focus. Foundations/companies whose geographical focus was NYC in particular were not eliminated because of the large overlap in target population (for marketing messages) for Riverhead Creative Placemaking events particularly during the tourist season and the possibility to involve NY residents, youth, arts initiatives etc.

Of the remaining 32 nationally active foundations, note that all (100%) of the foundations are based in NYC, giving the Riverhead area greater awareness and improved potential access to their board members and program directors over other areas in the state/country.

2. Of the other 140 major corporates funding non-profit activity in NY State that were identified:

Again, approximately 20% of the surveyed foundations were eliminated based on focus and entities whose geographical focus was NYC in particular were not eliminated because of the large overlap in target population (for marketing messages) for Riverhead Creative Placemaking events particularly during the tourist season.

Of the remaining 110 foundations, note that all but 18 of the foundations are based in NYC or on Long Island again giving the Riverhead area (thanks to the traffic to the tourist areas on the East End) greater awareness and improved potential access to their board members and program directors over other areas in the state.



3. New York State, Consolidated Funding Application

The categories in the 2015 funding sources document¹⁰⁹ were reviewed and all potentially relevant categories (14 out of 20 in the application) are included in this report in Appendix 3, note in particular, the section on suggestions for Creative Placemaking grant applications for Riverhead was added.

Program	Funding Maximum; Match Requirements	Eligible Applicants	Eligible Uses of Funds	Suggestions for Creative Placemaking grant applications for Riverhead
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¹⁰⁹ Source: https://www.ny.gov/sites/ny.gov/files/atoms/files/2015_RESOURCESAVAILABLE_FINAL1.pdf



4.0 Peconic River Corridor as an Asset and Attraction



Figure 28 - Peconic River Bicycle and Canoe Paddle Loop

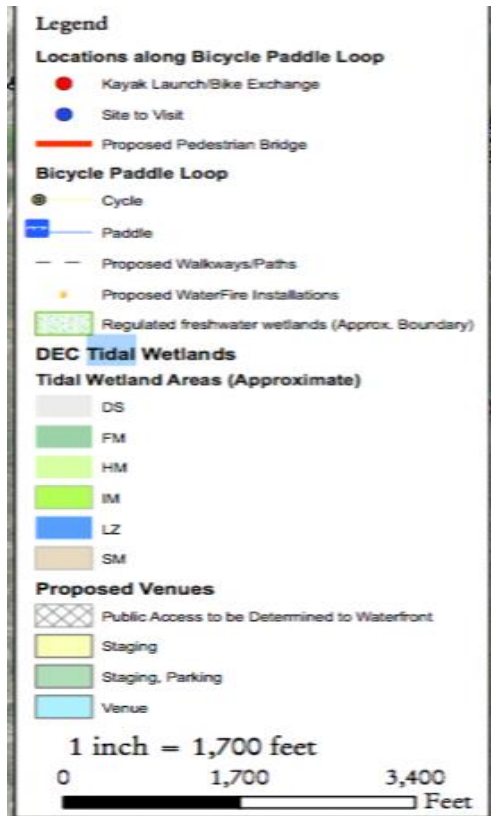


Figure 28: Ways to build upon the Peconic River Corridor as an asset and attraction.

The Peconic River is an extraordinary asset, unique in a downtown context and undervalued with respect to downtown Riverhead.

This map shows detailed information for creation of a bicycle/paddle loop along the Peconic River, east and west of Peconic Avenue would bring water recreation directly to downtown Riverhead. Please see Table II.a. sections ‘The Peconic River Corridor (from Bay to Stream)’ and ‘Grangebel Park’ for descriptions of these interventions.

The map includes exchanges, proposed sites to visit and suggested cycle path, paddle routes and



4.1 Ways to connect Peconic Corridor Activity to downtown Riverhead

In Section 5.1 the assets both along the river and in downtown Riverhead are inventoried with suggestions. This section includes a plan for water-and land-based recreation and Creative Placemaking around the Peconic River Corridor. The proposed areas to visit are contiguous to downtown. Tables in Section 5. review various uses of different sites to encourage wayfinding during Creative Placemaking events. Below are included the maps that demonstrate the flows and correspond to the descriptions in Section 5.



Figure 29 - Potential road closures during events: Downtown Riverhead Based on evaluations of traffic patterns, one way streets and the inventory of Creative Placemaking sites in the BOA area, the following road closures are suggested. Experimentation with events



Figure 30 - Showing Creative Placemaking sites that will lead visitors away from the River Walk on the Peconic and toward Main Street. Please see the tables in Section 5. for details.

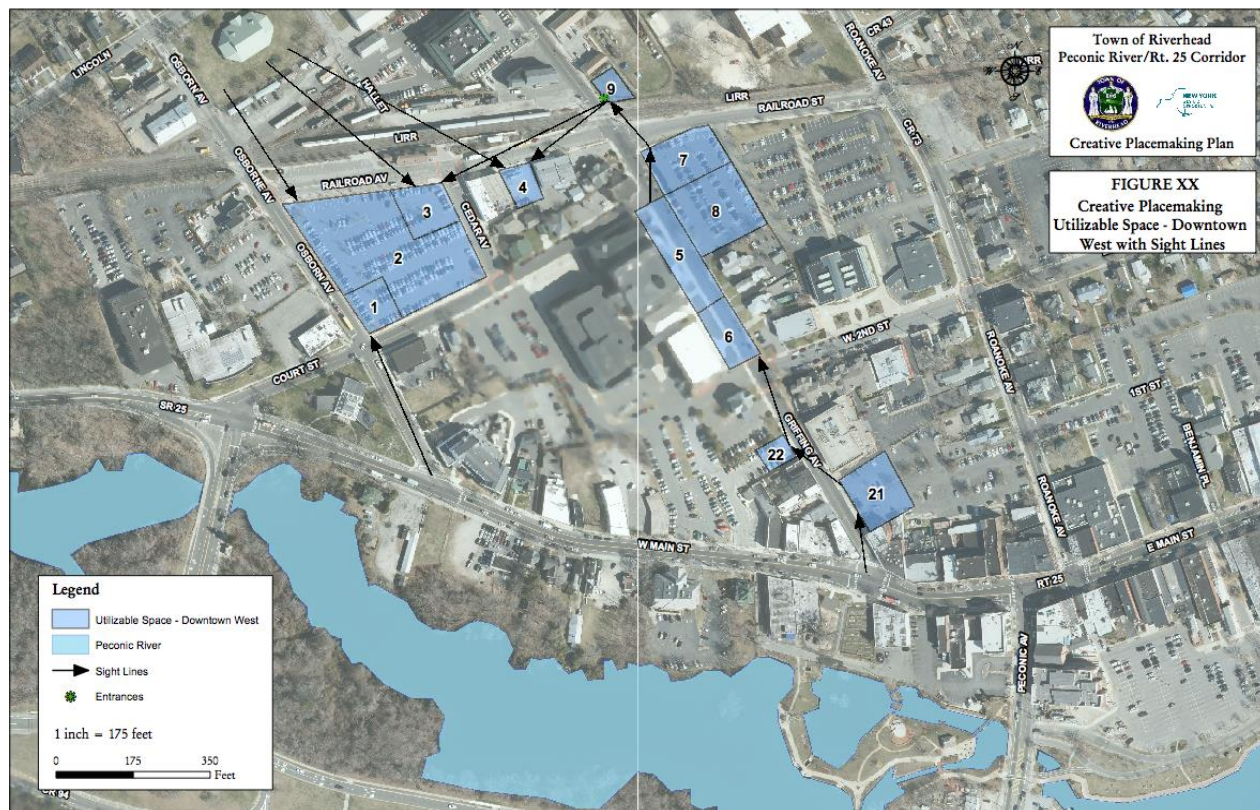


Figure 31 - Connecting the Peconic River corridor to downtown west Riverhead, the railroad station and Polish Town. The wayfinding map above shows how the creative placemaking sites overlay the road closures and make connections. See Section 5. for details



Figure 32 - Connecting the Peconic River corridor to downtown east Riverhead and the Second Street neighborhood. The wayfinding map above shows how the Creative Placemaking sites overlay on the road closures and makes the connections. See Section 5.



Figure 33 - completes the flow of the connectivity by connecting the Train station to downtown via the proposed Second St historic neighborhood. Please Section 5. for details.



4.2 Downtown Riverhead's solution to attracting cultural tourism

Evolution of the market for Cultural Tourism and the impact of consumer internet behaviors: As a recent OECD report (2014) underlines, a radical realignment of the relationship between the creative industries and tourism is producing important changes in the way in which 'cultural tourism' is produced for, discovered and consumed by tourists.¹¹⁰ Residents also appreciate and benefit from many aspects of cultural tourism.¹¹¹ A unified approach to marketing is the most advantageous policy.

Riverhead must reflect the evolution of tourism over the last two decades from an individual sector of the local economy based on simplistic assumptions of core, standardized amenities to a

Market-based drivers pushing Cultural Tourism (demand side):

- Valorizing and preserving heritage
- Economic development and employment
- Physical regeneration
- Strengthening and/or diversifying tourism
- Retaining population
- Developing cultural understanding
- Re-branding opportunities
- Quality of place improvements increase resident satisfaction and attract new residents and businesses

- Increased number of vacations with 'cultural' focus
- rising socio-economic levels and sophistication in the market
- more visitors to cultural events and festivals driven by increased supply
- more visitors to cultural events and festivals due to satisfaction with prior such experiences
- a desire for 'co-presence' (being together with other people).

community-wide experience that is increasingly developing around programming in culture and the arts, quality of place, engagement in place, and authenticity. Cultural tourists utilize the internet for researching potential trips—a survey showed that in 2014, 85.5% of travelers prefer the internet over all offline resources for trip planning.¹¹²

At the same time, and crucially, coordinated internet based unified marketing approaches also have benefits within the community and amplify the ability of local individuals, for-profits and non-profits to align their activities to take advantage of Creative Placemaking projects. WaterFire in Providence has developed both online resources and placed based coordinated approaches on site to serve as part of the marketing and experiential cohesion that is important as part of cultural tourism development (as evidenced on the website www.waterfire.org and at www.goprovidence.com).

¹¹⁰ OECD (2014) Tourism and the Creative Economy. OECD: Paris

¹¹¹ Richards, G. (2014) Tourism trends: The convergence of culture and tourism

¹¹² Xiang, Z. et al (2014) Adapting to the Internet: Trends in Travelers' Use of the Web for Trip Planning

The table ‘Building blocks of collaboration within a ‘Tourism Business Ecosystem’ (TBE) ¹¹³ below shows the steps toward the building of joint identity. This table is based on recent research into emerging collaborative networks, at the basis of TBEs of which East End Getaway¹¹⁴ is an empirical example, representing only a portion of the service providers in the area.

A unified marketing approach around a single website serves as the first step, the creation of the ‘information exchange’. Below is information and a checklist for creating this information exchange in a way that serves this purpose. The creation of a parallel Creative Placemaking initiative (which includes alignment, cohesive visioning and compatibility among local service providers) will enhance this effort and lead to building coordination, cooperation and then collaboration -- all leading to the creation of a joint identity.

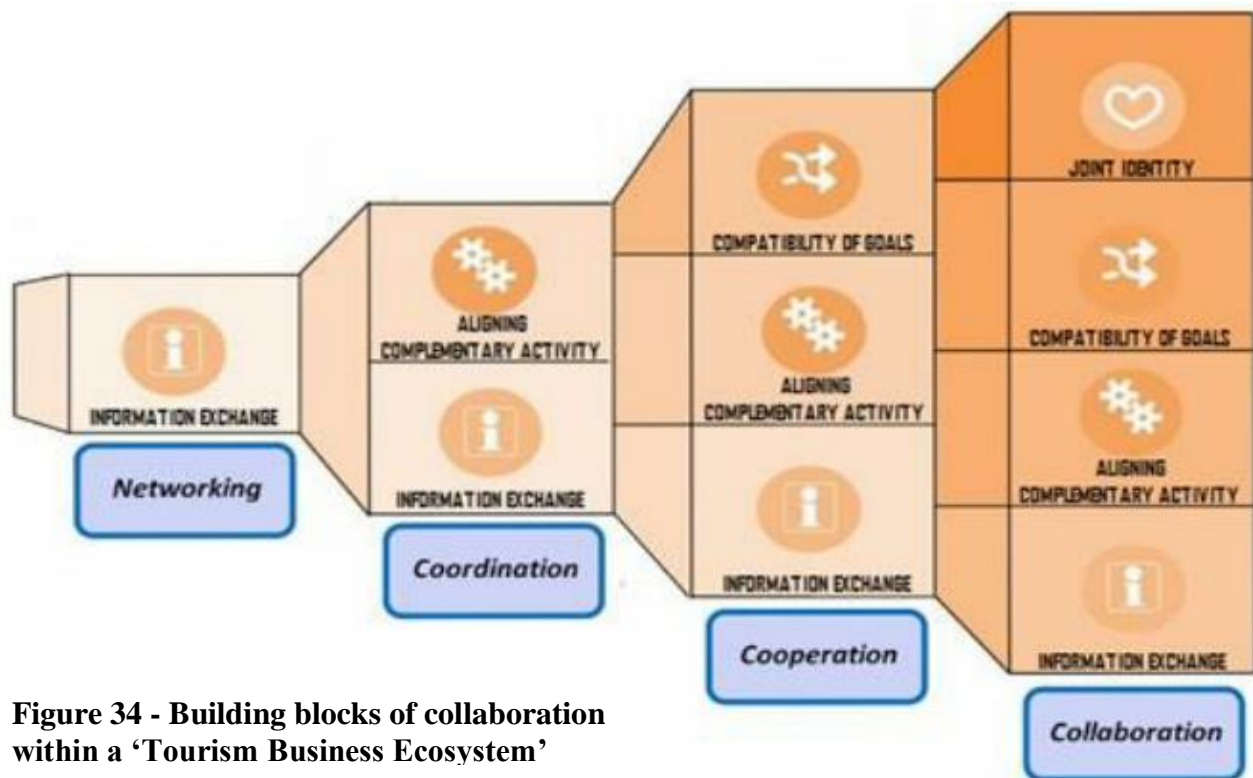


Figure 34 - Building blocks of collaboration within a ‘Tourism Business Ecosystem’

Via this process, the service providers downtown and in the broader area will be united into a single Riverhead-focused collaborative network contributing to creating the most comprehensive ‘aggregate tourism offer’ for the area. This will stimulate the building of both an internet-based and a real-world collaboration locally in the form of a Tourism Business Ecosystem (TBEs). The creation of a functioning TBE will give local tourism service providers leverage for economic growth.¹¹⁵

¹¹³ Ammirato, S. et al (2015) Knowledge Management and Emerging collaborative networks in Tourism Business Ecosystems. Conference: ECKM 2015 - 16th European Conference on Knowledge Management, At Udine (Italy)

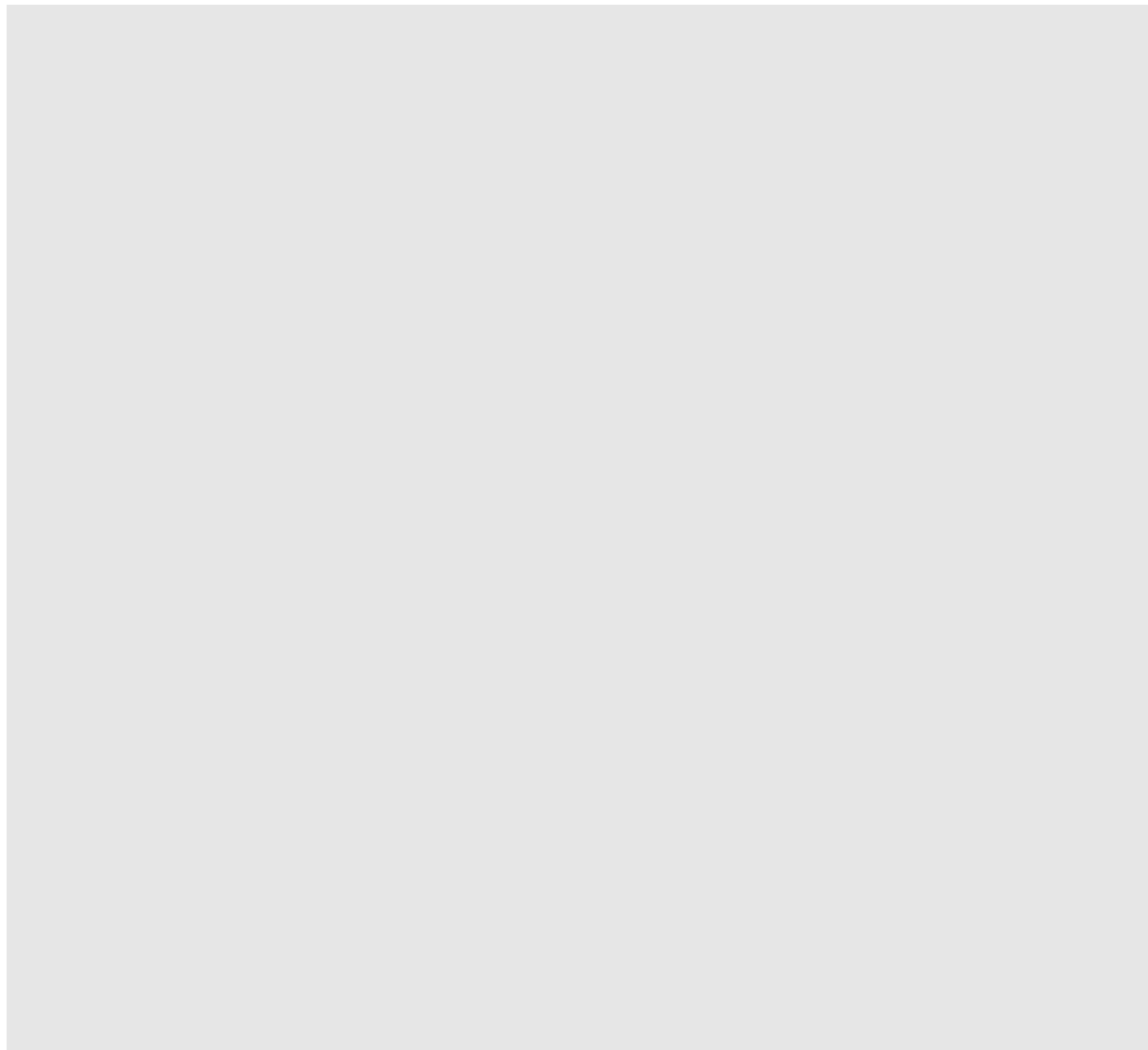
¹¹⁴ Eastendgetaway.com

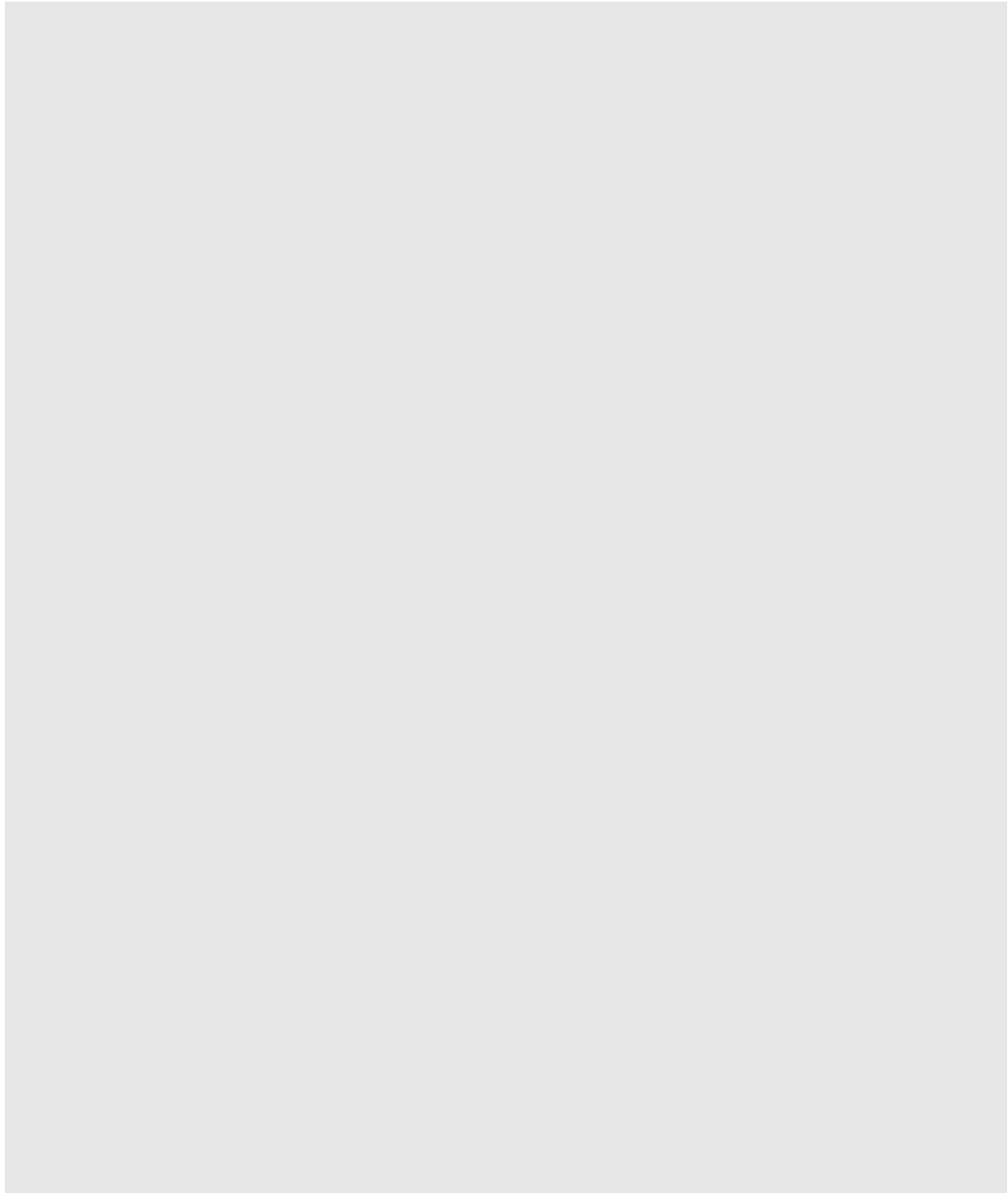
¹¹⁵ Ammirato, S. et al (2015)



Based on reviews of the literature regarding best practice and considering the guidelines above, a single website delivers higher levels of cultural tourism via the creation and reinforcement of an identity and therefore better Creative Placemaking activities, some specific benefits include:

Cultural Tourism Travel destination website checklist (with remarks with respect to promoting Riverhead). If these aspects are not included, the four building blocks cannot be implemented.





Empirical references: These recommendations were prepared studying best practice and in parallel, reviewing the different ways that various entities operating in Riverhead already embrace some of these objectives/goals/missions as they are expressed on their websites. The websites reviewed are in **Appendix ____** Local websites involved in marketing Riverhead's cultural



tourism activities. In evaluating the ‘events’ sections of these websites and interviewing members of the organizations it became apparent that there is an opportunity to create a single internet-based marketing approach across the area’s cultural assets.

The development of this site should be supported by a unified process that not only gathers information across the various entities in the community, but also fosters collaboration across the same entities.

Suggestions for implementation:

- The fundamental building block for this type of project is a regular periodic process for gathering information across the community. This regular-proactive outreach out to organizations and entities will encourage their participation in bringing their projects and events to the forefront.
- Supervision should be by an individual with social media, graphic design, photographic and media background. Ideally locally based and having a deep knowledge of the community, this individual would not only gather information but facilitate cross-marketing opportunities.



4.3 Identify potential new events to contribute to a more flourishing street scene

A key element in using events to attract people to animate a streetscape is the challenge of assembling sufficient audience to reach critical mass to be successful and to make a sufficient economic impact. Live events now compete with a wide array of digital entertainment options and it can difficult to reach, motivate, and assemble live audience members. One of the best strategies is to deploy a variety of smaller acts/activities in the context of a larger festival or public arts event.

The following ideas to improve the Riverhead street scene would be most effective when combined together into larger events, inserted into existing activities in Riverhead, or carefully integrated into a larger arts event, such as WaterFire.

There are different target markets that should be researched in terms of the best way to leverage each event and best promote each event to reach and engage each demographic. Crossover events with appeal to all three demographics are most effective:

- Millennials are particularly seeking engaging, authentic placed-based Creative Placemaking initiatives. They are a key target. They are informed, mobile and seek quality events.
- Family activities will keep area families in town on the weekends. They tend to favor events with convenient access to cars, parking, and food.
- North and South Fork seasonal and year-round residents

New Ideas:

- Expanded Farmer's Market adding event programs such as enhanced programs (educational, cooking classes), cook-off competitions, themed days, etc., more services.
- Street art and craft festivals - it could be about 'things' (boats is a theme in the community and there are tons of old boats around to paint and then they could be juried and the winners put somewhere in town, three winners a year, others could be auctioned off on line for the Creative Placemaking fund, put on trailers and shown in the South Fork, etc. they are 'mobile' street art, representing Riverhead. Old cars could be painted (people could 'give' their cars' for the cause and possibly get them back? Buildings?)
- Dia de Muertos [Day of the Dead] festival with food, etc. from Mexico; a beloved festival that culturally reaches street level and everything in between. (Originally in midsummer, but now in alignment with Halloween and held from October 31 to



November 2). Note: this is a central and south Mexican event and is celebrated in some other Hispanic countries; notably Guatemala where it is celebrated with kites and the serving of the dish Fiambre. There is a Bolivian, Ecuadorian, Brazilian, Antiguan analogs, but sometimes on other dates and with other traditions. There is also a cross over with the Goth and tattoo cultures, so there is a growing interest in Dia de Muertos among hipsters and Millennials and several museums (Harvard and Kansas City, etc.) are inviting local artists to interpret the event.

- Children's activities like town-wide treasure hunt based on a theme such as get to know the town's natural history - parents are seeking such activities to do with kids
- Treasure hunt for adults - get to know the town's history, stories and assets (to promote the town). A great way to share new stories and assets from new immigrants and thus a way to introduce and socialize old residents and new residents.
- Revive and expand the Polish Town Polka Festival by adding culture back into the fair, involve Main Street into a far larger Polish Festival with polka and Polish food also on Main Street etc. consider a parallel expansion to include other cultures too.
- Create a Makers Fair drawing people from South Fork as well (Riverhead=Brooklyn idea). There are many of these established in NYC and elsewhere. Great way to include local makers, existing circuits of makers, students and local schools including programs to expose students to opportunities to learn about artisan careers. Makers Fairs do well alongside Farmers Markets.
- Resuscitate the Riverhead Blues & Music Festival with a 'free' formula connected to a series of high level food/drink tents that pay for the concession and this pays for the festival.
- Enlarge number of river-based competitive sports activities - kayak championships, standing board races, canoe races, etc.
- Victorian era costume-themed micro-brew & local cheese late September festival where people come dressed like Halloween but harvest related and in another month. Bring all those hipsters out to dress up.
- Local talent contest (there is great talent around Riverhead)
- Kids talent contest with the Peconic Ballet, local schools serving as portals. Prizes can include scholarships sponsored by local businesses such as Target who have parents with kids in their business demographic and are one of many nation-wide



companies on Rt. 58, nearly all of which are interested in sponsoring community activities if approached.

- Expand the current cardboard boat races to allow many separate heats in different areas to accommodate more of an audience over the day. Reach out to other spheres to increase participation to fill the heats (university departments at a local school, rival school sports teams within or across schools), local bank branches of competing banks, etc. Give it an added focus about water quality in the Bay to improve environmental education.
- Some kind of a 'run' (FRNCA has a 5k benefit) followed by some kind of a food event that evening.
- Dancing with lessons during the day and caller at night on Main Street – square, polka, tango, salsa, merengue; oddly the more 'square' the event the greater there is hipster (hipsters are a subsection of millennials) interest-if there is authenticity; there is a nexus between renewed interest in polka, microbreweries, beer, artisan charcuterie (sausage), beards, accordion playing and intensely local farming.
- Christmas in July
- 'Chair-ity' event and similar coordinated artmaking activities Anyone can donate old chairs and anyone could pick them up and turn them into "works of art." It was a lot of fun. The donation process gets the community involved long before the auction which makes it a success. There can be one or more themes and prizes. The chairs can then be placed in select places around town for 'resting' spots.) This should not be billed as an event for artists, rather an event for people to do a craft.
- Pancake & sausage contest cook-off and town wide breakfast-for-dinner on Main Street or a long common table festival down the middle of Main Street. Or a huge common table pot luck dinner.
- Annual town-wide collective joint garage and junk sale with everyone getting a spot for a table on Main Street for \$10. This works in Sea Cliff a town much closer to New York but the Southamptonites might come both to buy and sell.
- Kids parade and contest for decorated bikes and hats
- Chalk on the block with a theme. Main Street made into a grid, everyone given finite amount of time, a theme and/or a pallet. Art Direction like this could lead to a giant gorgeous 'quilt' that could be photographed to great effect for promotional purposes.
- Barbecue, chili, or rice and beans contest with booths & prizes. Make it a food festival



- Oldies dance on Main Street (choose period with costume? 50's/60's/70's/80's with dance contest.
- Create a festival downtown around gardens with a featured flower, such as an Iris or Daffodils Festival. Get home depot or someone to donate or give people discount. have prizes for the best display on the block, best garden in town.
- A festival of Theo Jansen's moving kinetic wind beast wind structures (*Strandbeests*) (impractical but a very cool fun thing to add to another event—perhaps possible at the old runways at EPCAL).



4.4 Volunteer Engagement, Structure and Management

Creative Placemaking is concerned with connecting and engaging the community in as broad a way as possible. One way to do this is to work with volunteers to increase your contact points with the community.

4.4.1 Volunteerism and Community Engagement: the ‘value’ of volunteers

Engagement: Creating a public art intervention with volunteers is not about free labor, though volunteers do provide much useful and valuable work and do allow the work to be done with success at a bigger scale. Using volunteers is a deliberate act of inclusion and connection. Public art is presented in public for the public to enjoy. By inviting the community inside to help in its creation, one is empowering people in a profound way. One is making the statement that they belong, that their voices matter, that they are welcome. The work is further enriched when another layer of public participation is added, not only is it presented in public and created for the public but it is ‘by the public’, i.e. made by members of a community for other members of a community.

Retention: It is important to engage volunteers with a wide range of responsibilities and not just use them for the easy tasks or the back of stage details. One of the best ways to learn is to try doing it yourself. This is revealing and empowering. People love to learn new things and one of the great values of working as a volunteer is that you can be pushed to cross some boundaries. The act of volunteering increases one’s sense of ownership and belonging and this invitation in itself can build trust and establish connections between members of a community. Deep volunteer relationships are helpful to the project and are an additional way to accomplish and support the larger mission of rebuilding community cohesion and pride and are the best way to promote vital volunteer retention. Giving competent volunteers permission to take on real responsibility is the best way to reward and motivate volunteers. They must never be considered to be free staff.

Leveraging your community’s skills, ideas and resources: Volunteers can also provide real expertise, new connections, important insights and original ideas. Any community is full of citizens with good ideas for how to improve things. The challenge is that many of these ideas go unrealized because there is no easy way to connect with people, no way to provide oversight or even to extend an invitation to get involved. There are issues of insurance, training, tools, permissions, and oversight. Often a good idea is not put into practice just because there is no mechanism to be the interface between the citizen and the municipality. A non-profit Creative Placemaker can serve this role — providing guidance, oversight, insurance, tools, permitting, and providing the liaison connections to the right municipal departments. The more citizens can get constructively involved and rewarded by the changes they can accomplish, the more the spirit of volunteerism will grow.



Benefits of the volunteer experience: Volunteering can be tremendously rewarding and fulfilling. Working together builds friendships and teams and these teams can be effectively deployed to solve many problems in a community, adding further to the positive sense of achievement via contribution.

4.4.2 Volunteer Structure and Management

Volunteer programs have similarities and differences in terms of structure and management with respect to paid employment as described in the tables below.^{116,117,118}

Volunteers need structure, oversight, management, training, coordination, scheduling, recruiting and thanking. It is a full-time job and responsibility just to accomplish this. While the skills and techniques for managing volunteers are the same as for personnel management and for job site leadership, there is the added complexity that you cannot ‘fire’ them if there is not an appropriate fit, and you do not have the incentive of salaries to assure reliability, follow through, or loyalty.

Table IV.XX Similarities in management/structure paid employees & volunteers



Similarities	Paid employees	Volunteers
Clear workplace structure, working conditions, coordination, equipment, relationships oversight, job descriptions, training		

Table IV.XX Differences in management/structure paid employees & volunteers

Differences	Paid employees	Volunteers
Recruitment	Recruitment via entire range of traditional and contemporary work channels	Volunteers for non-profits are often most successfully recruited via word of mouth with current volunteers; or by them witnessing the event and wanting to be part of it

¹¹⁶ <http://www.volunteerhub.com/blog/volunteers-part-i-what-makes-them-stay/>

¹¹⁷ <http://www.volunteerhub.com/blog/volunteers-part-ii-what-makes-them-leave/>

¹¹⁸ <http://www.volunteerhub.com/free-trial/>



Differences	Paid employees	Volunteers
Retention	Paid workplaces have a series of tools that an organization can leverage to motivate and retain employees: compensation, promotions, bonus, recognition, benefits	Considering the challenges in recruiting volunteers, retention is a priority and can be accomplished through attention to skill development, personal growth, ensuring challenges, contact with clients of non-profits and recognition of service via recognition and rewards (non-monetary)

In the United States, statistically, the numbers of people volunteering are on the rise, with rural and suburban contexts showing stronger rates of volunteerism than urban centers.¹¹⁹ Paid staff and volunteer staff need to have clear assignments and roles so that the two roles do not undermine or confuse operational oversight and responsibilities. Training for OSHA, code compliance, safety, and other factors (including the arts elements) are always required.

4.4.3 Volunteer Insurance Issues

Labor law varies state by state, but in general volunteers deserve the same respect and attention as employees. They and their actions will have to be covered in the liability insurance policies. Some roles, such as site foreman or being a boat captain with a crew under your care and direction may entail the assumption of personal responsibility and liability by the volunteer. Understanding the details of how state law and insurance coverage in place covers and interacts with volunteers is the responsibility of the producing non-profit organization, as is informing the volunteer of these details. Written policies and training are required.

4.4.4 Job Training Partnerships and Opportunities

Job Training programs have many regulatory and insurance requirements as well as certification, accreditation, record keeping, liability, testing, teaching facility needs, equipment, infrastructure and tool needs, cost and management issues and other responsibilities. For these reasons it is recommended that job training programs be accomplished in partnership with established, existing job training programs in the Riverhead area such as BOCES or Timothy Hill. Additionally, there is a movement to create opportunities for former convicts in the area and a collaboration on activities such as Phragmites removal and elimination of SPB, where once trained there will likely be additional work needed.

¹¹⁹ <http://eleventygroup.com/site/2013/01/22/14-facts-and-statistics-about-the-state-of-nonprofit-volunteer-recruitment/>



The resulting trainees from these programs can be effectively and helpfully integrated into the community programs and they can become an important and reliable asset for labor and production needs. Job training is a tremendous boon to the larger community and to those receiving training.

Types of contracts, sources are funding: Job trainees can be paid while they are learning; others are part of an educational or internship program. There are Federal and State job training funds available that might be able to be coordinated with the skills and tasks needing completion. There are environmental funds for work like SPB eradication in the Pine Barrens. To create a sustainable program, the organization must ensure that job training partners design programs that remain focused on training the candidate in marketable skills.



5.0 Planning Overview for Large scale events

5.0.1 Review space availability for events

Also review needs for amenities, restrooms, music performance, and food. Ideal planning is about optimizing flows of visitors throughout the downtown, linking the major assets of the community as reviewed in the Inventory presented in Section 2.0. This will best guarantee:

- visitor enjoyment of the largest portion of the community
- visitor access to broad range of activities during events
- adequate services for visitors
- optimal commercial exposure of town for maximizing economic impact
- attention to avoiding congestion

In Table V.A. the following 12 data points related to use of strategic areas of the town provide the backbone for a flexible structure for Creative Placemaking event planners to work with the town to develop a usage plan for spaces in the town to accommodate their event. These examples of capacity and usage are guidelines that are then utilized with respect to the specific event planned.

The first six columns of the table outline the attributes of each area:

District	Description of Area/Section for Creative Placemaking	Specific use as part of Creative Placemaking plan	Map ID	Strategic Objectives	View of WaterFire
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The second six columns of the table outlines physical size and various types of capacity:

Maximum Visitor Capacity	Portion of area that is accessible (Size in Square Feet)	Food Venue	Portable Toilets	Commercial (sales non food)	Music / Performance venue
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Explanations:

- District: refers to the primary areas of importance to Creative Placemaking in the town that are divided (according to the maps provided) into four areas:
 - Downtown West (approximately Polish Town, Railroad station and surrounding area, courthouses)
 - Downtown Riverfront (Grangebels, Peconic Avenue, Peconic River Walk and contiguous areas)
 - Downtown (Main Street from Griffing Ave to Union)



- Downtown East: Union Avenue from East Main Street to Corwin
- Description of Area/Section for Creative Placemaking: Each area has been selected for its potential usefulness to Creative Placemaking
- Specific use as part of a Creative Placemaking Plan: We've broken the uses into four basic types.
- Destination venue - this is a larger venue, away from areas of potential congestion and centered in areas needing 'vibrancy building'
- Wayfinding activity venue - this is a venue that is meant to be a 'living sign-post' enticing visitors toward the destination venues.
- Primary congregation area for water based events and recreation - these venues are the 'natural' centers of Creative Placemaking events where visitors will tend to congregate. Due to the natural congestion profile considering the configuration of the town, avoid any additional activities in these areas (vendors, additional cultural activities, etc.) during large events that could contribute to the congestion.
- Secondary congregation area for water based events and recreation - these venues are contiguous to the 'natural' centers of Creative Placemaking events and can be used to pull visitors from the primary congregation areas to mitigate congestion.
- Map ID refers to the maps _____ in Section 4.0 of this report.
- Strategic Objectives: How do the utilizations in number 3. above serve the objectives of building flows throughout the community to reach Creative Placemaking objectives
- View of River: visibility of events staged on the river (Cardboard Boat Race, WaterFire, races). Visibility makes a location more valuable from the perspective of the event's content but the sightlines of the river park constrict viewing of events on the river and will lead to congestion during an event. Section 6.1.1 and 6.4 suggest some infrastructure improvements to improve these sightlines.
- Maximum visitor capacity. This will vary by the type of event, but this is based on a dense open use, such as standing concert; and not an event with tents, tables, etc. This is capacity based on comfort without feeling congestion, not public safety constraints on crowding.
- Portion of area that is accessible (Size in Square Feet)



- Food Venue - this number represents the number of average sized (10'x10') food vendors that could be located in this space, should this space be included in the event.
- Portable Toilets - this number represents the number of public toilets that could be located in this space, should this space be included in the event.
- Commercial (sales non food) this number represents the number of average sized non-food vendors (10'x10') that could be located in this space, should this space be included in the event.
- Music / Performance venue - this number represents the appropriateness of the space for this usage

A note on overall capacity: The selected venues described have an approximate combined capacity without congestion of 45,000. Adding in wayfinding paths, restaurants, Polish Town, western and southern undeveloped river parks and pathways around Grangebelle Park and along the opposing shore of the River Walk, the numbers easily reach 120,000-150,000 or more with the visitors comfortably creating a vibrant festival site without the Town's resources being overwhelmed.



5.1 Review Space Availability For Events: Restaurants

In this section estimates are generated regarding building capacity to feed people at Creative Placemaking events and beautifying Main Street enhancing downtown Riverhead as a destination for dining.



Figure 35 - Space availability to support meal capacity

Capacity and Demand:

Demand: Based on experiences in Creative Placemaking events, approximately 80% of visitors will consume a meal or snack purchasing it from a restaurant dine-in, take-away, outdoor vendor or shop.. The data of people who will eat is higher with meals purchased for parents shared with children, etc. and people supplementing their purchases with things they have with them.

The WaterFire team interviewed 31 restaurants around Riverhead plus the McDonald's in Riverside¹²⁰. A rough calculation yields a seat capacity of approximately 1500 spots internally on and around Main Street, with potentially an additional 575 outdoor alfresco seats including the use of several adjacent 'side lots' along Main Street. Permitting should be revised if needed to

¹²⁰ <https://docs.google.com/spreadsheets/d/1-79Uc91vG70VUX7QUMc9HP1YFP3EYtDCIdIY7PpW2po/edit?usp=sharing>



allow this.¹²¹ It is worth noting that the recently renovated Birchwood in Polish town now has 250 of the indoor seats and is also considered a venue in the calculations.

Standard industry rules of thumb utilized by all event planners in these cases supports that at an average of 85% capacity to allow for turnover of tables and an average of 3 to 5 turns, the current restaurants could offer up to 8800 meals. The McDonald's on Flanders road is very busy during Country Fair, and is capable of serving upwards of 300 meals per hour or approximately 1200 meals during the peak visitation hours.

The additional facility of the 'black room' at the Vail Leavitt theater provides the capacity to host diners; for example they have used the 'black room' for a chef's private culinary event; and the Suffolk Theater serves food to take away as well as have 'chef's events', tasting events with music. Assuming the theaters would have fewer 'turns' yields an estimate that if programmed they could add 900-1200 meals.

	spending profile, percentage of visitors by expenditure [1]	SCENARIO 1	SCENARIO 2	SCENARIO 3
		20,000	50,000	80,000
60%				
HIGH END ¹²²	7%	840	2,100	3,360
MODERATE HIGH ¹²³	13%	1,560	3,900	6,240
MODERATE ¹²⁴	35%	4,200	10,500	16,800
AFFORDABLE ¹²⁵	45%	5,400	13,500	21,600

A key need is expanded capacity to feed the visitors who will be attracted to successful placemaking initiatives. The challenge is that this growth in clientele business is episodic, so the solutions need to be responsive to the event schedule, weather contingencies and inexpensive. The continuous, related streetscape of historic building facades on downtown Main Street is a great asset. This setting is a popular and much favored exterior environment for food events, expansion of existing restaurant seating with al fresco seating, and pop-up temporary cafe seating events.

¹²¹ <http://www.nyc.gov/html/dot/html/pedestrians/streetseats.shtml>

¹²² Creative Placemaking Plan inventory of local restaurants

¹²³ Interviews with business people on Main Street, August 2015

¹²⁴ Interviews with Judiann Carmack-Fayyaz in 2014 and 2015.

¹²⁵ Interviews with Holly Browder in 2014 and 2015.



For major events Main Street should be closed to traffic and the entire area used as a pedestrian space. For existing restaurants this will permit the sidewalks to be used for exterior cafe seating, with the pedestrians now walking in the street. This will work with contiguous restaurant spaces along the street.

An alternative arrangement where the existing buildings are housing retail or gallery space where the window space is used is to reverse this arrangement and have pedestrians use the sidewalks and place the cafe seating in the now closed street space, which affords great views of the historic building facades. This has the advantage of making a continue cafe seating area down the middle of the street which can be connected to anchor restaurants on either side of the street. It is critical to leave lanes for pass through of pedestrians and to leave the area open enough for freedom to travel by foot.

The outdoor seating area should be cleanly laid out, formally organized, and coordinated across all restaurants in terms of its siting, seating, and table options. A consistent look to the seated dining areas will bring a great deal of continuity and visual unity to the streetscape, contrasting the order of the seating with the charm of the individual buildings. This can be achieved with similar or coordinated seating, table clothes, parasols, and shade covers. This can create an attractive downtown space with a capacious and attractive 'restaurant' scene, improving vibrancy and vitality and featuring East End food providers.

Italian-style 'Sagra' or festival of the harvest: This street dining scene can become an attraction in and of itself and scheduled for logical dates around the growing season, such as harvest festivals focused on certain local crops.

There are other combinations of tactical urbanism installations in the street that could be created in conjunction with the restaurants, such as tented art festivals and Creative Placemaking interventions such as street performers, chalk street drawing competitions drawn live while people watch, with a prize for various winners. The winners are selected by tokens deposited in a container by the drawing by the observing visitors. All of this will make a fun destination, build an exciting street-scape, provide visual appeal and can provide some shade and rain protection.

In either arrangement, the restaurant zones should be strategically be arranged around outdoor stages with music and performances, dance, and spoken work arts. These performance venues should be spaced sufficiently far apart to allow the performances to be acoustically isolated to avoid cross-talk between different performers, also or alternatively make use of a staggered performance schedule to allow uninterrupted acoustic performances between adjacent stages. The downtime of such an arrangement can allow for breakdown and change over setups and audio engineering for successive bands. The stages should also be established with an eye towards



emphasizing an appropriate historic building facade that can be a featured background. The two existing theatres should also be used for performances.

One technique used in tactical urbanism is the creation of raised ‘Streetseat’^[2] curbside seating modules such as that approved in NY and California where ‘platforms’ accommodating seating is created in the curb lane. This is usually used in situations where traffic is still going to be passing by in the street lanes and there is a need for a better way to isolate and protect the seated patrons from the traffic. The platform has added height and a stronger barrier (both physical and visual) on the street side. If car traffic is stopped, the Streetseat model is not needed and not recommended. Placing tables and chairs directly on the sidewalks and streets is much preferable for many reasons:

- less expensive to make
- less expensive and faster to set up
- far more flexible and allow a wide range of sizes and openings
- less cumbersome to set up and move
- the Streetseat flooring and curbs create a new insurance liability

Most restaurants on Main Street could put several tables directly along their storefronts on the sidewalks; expand down the street and use side lots and side streets to build capacity. This would add an average of 16 to 24 additional seats in addition to their regular internal capacity. Additionally, additional seats and tables could also be set up in front of other types of shops on Main Street next to participating restaurants. In this way approximately 600 to 700 more outdoor seats could be provided right on Main Street from eastern corner at Griffing Ave to the western corner at Union. At the same calculations, this yields approximately 3000 meals. (Street kiosks are addressed further in another section, but along Main Street, businesses are engaged and a project is developed to establish and promote short term trial shop occupancies for new businesses or else pop-up shops and galleries for event nights to assure seamless street front activity in the stores. There is a short term need to underwrite occupancy, pop-ups or engaging store window displays to achieve continuous storefront activation. It is important to not undercut store occupancy by promoting street kiosks while the shops are empty.)

In addition, perhaps a portion of the McDonald’s parking lot toward the River could also be transformed into a dining area.

The restaurants themselves offer a broad range of typical food offers found in northeastern towns in the US. Importantly, when considering large events, these restaurants offer take-out. Information that targets restaurants should focus on estimates of the visitor numbers to enable the businesses to gear up also to offer perhaps a special menu of meals that require a short wait or are



‘summer dinner boxes’ ready-to-go. The preponderance of the offer is in the affordable to moderate range with only 4 out of 31 surveyed restaurants in the moderate-high price range and one in the ‘high’ price range.^[3]

Anecdotal information gives conflicting reasons as to why another ‘high’ ranged restaurant ‘Riverhead Project’ closed.^[4] In any case, to achieve the highest revenues in the town, food offerings need to reflect demand and successful Creative Placemaking projects will promote culinary interest and attract customers for more higher-end price offerings. A series of different formulas for the equivalent of ‘pop-ups’ or temporary additions to the food offering could be arranged with different groups, accommodating larger crowds, offering greater variety, assuring shorter lines and dividing the responsibility for organization.

5.2 Other Food Opportunities

Another concept for feeding the visitors is to create an area for a food truck derby, in conjunction with Edible Long Island who has a successful summer derby every August.^[7] Note that most gourmet food trucks pride themselves on serving “slow food” and are thus not capable of feeding large numbers. Areas with some tables for people to eat take out could be set up. Standard fare usually offered at the farmer’s market should also be for sale as there will be customers who will be shopping for farm related produce. Orders for delivery for example to the Hamptons should be encouraged on behalf of the vendors, perhaps a single delivery service could be engaged. Concierge services currently exist providing a similar services on a private basis.

Data on Food trucks (predominantly used for lunchtime consumers) shows that during the three peak ‘meal’ hours at lunchtime service of 200 dishes is average. At an all-day event, the data is based on the assumption that 50 meals can be served per hour. A corral of 15-20 food trucks surrounding Gazebos covering 30 picnic tables will fit in several venues, and should be chosen depending on the event and with the following criteria:

- I. Food trucks should not be parked on the sides of streets that have not been closed to traffic
- II. They should be parked in lots in a ‘regular’ formation (like a food court) surrounding the space.
- III. Seating for 10-20 people via picnic benches, tables and chairs, stand up height bar tables or the equivalent should be set out for every food truck you engage, seating should be arranged together, and depending on the season, some can be under a tenting structure in shoulder season.
- IV. The trucks should be oriented (facing left or right to the customer) according to how they are used by the proprietor to ensure they function optimally



- V. Garbage pails should be placed near the exits of the food truck derby court but ideally not very visible as you approach the space

One derby set up this way will comfortably serve 5000 meals in an event.

More than one food truck derby can be set up at an event, to and taking advantage of their 'mobile' nature to provide food in areas of the event not directly connected to Main Street.

Live music in proximity to the food truck derby will ensure that the venue draws traffic.

The venues that should be considered for each event depend on the street closures according to three scenarios in section 5.0. Sight lines are important and the tables, tents and truck positions should be studied to attract the eye of visitors from the furthest distance possible.

- The parking lot run by the Aquarium to the left and right of Union Avenue. Interview with the Hyatt has confirmed that they would make these spaces available during events. Conflicting data on the management of the further west plot of the three should be evaluated with maps showing it as Fire Dept. jurisdiction and the Hyatt saying they just signed an agreement with one of the companies in their group.
- Griffing Avenue: the parking lot across from the courts.
- In Riverside: County Center. The location should be very visible from anyone traveling from the west toward the traffic circle to bring them off of the road.
- The Long Island Cauliflower Association on Marcy Avenue which is also an excellent option for a music venue.
- The Polish Pavilion

Food trucks should not be placed on the parking lots along the river walk nor should they be positioned to compete with restaurants on Main Street.

Taste of Long Island/Taste of the City/Brooklyn food festival/Flushing meets west/Taste of Tribeca

Many restaurants and chefs in the greater area would welcome the opportunity for exposure to the public that will attend WaterFire. Existing and new events could be coordinated that would be



held under tenting (open sided) or in some of the currently closed Main Street buildings. Depending on the size of the venue,

Slow Food East End suggested that they could coordinate local chefs who have their own followings and could create pop-up food offerings using local ingredients, with high-end tasting menus and advance sales of timed tickets, also promoting the activity through their own networks.^{15]} Areas zoned for high-end food pop-ups are indicated on the map. Each of these venues could feed approximately 50-200 guests at a time, depending on the type of food offered, and should be scaled according to the number of visitors expected at the event. These same venues can provide large canopies, parasols or gazebos to cover the guests providing shade or cover to encourage leisurely ‘tasting’ experiences. The Polish Pavilion also marked as a venue can accommodate 200 diners.

In order to involve the local farmers in a retail project that would engage them directly, leadership at the Farmers Market suggested that they organize a selection of a variety of ‘boxed meals’ that could be ordered ahead of time or simply purchased on demand at the farmers market, offering a high-quality and fast meal for visitors.¹²⁶ There should be several price points studied by the farmers market with some ‘luxury’ add-ons available including local wines.¹²⁷ Between the regular offer at the Farmers market where people would buy items for consumption immediately and later as well as the ‘boxed lunches’, another

The new town policy of providing bracelets for identifying those who are 21-year old and over will facilitate the hospitality industry in taking advantage of the Creative Placemaking events.

Additionally, an idea to create the worlds’ largest potluck dinner could be a theme, the Guinness Book of World Records currently is only 1275 attendees¹²⁸ and it could be an event very much oriented around local residents coordinated with local church and civic groups to embrace different local cuisines and seasonal dishes (Polish, Central American, soul food, etc.) with Guinness record aspect adding a sense of excitement and also creatively staged to bring attention to the mix of cultures for the delight of visitors.

Along the lines of the many festivals worldwide that are focused on harvests, there are tremendous crops of local produce that should be featured in food-oriented festivals that highlight:

- Local production (food, wine, aquaculture, etc.)
- Local ‘celebrity’ chefs

¹²⁶ <http://www.ediblelongisland.com/event/the-great-food-truck-derby-2015/>

¹²⁷ <http://www.eastendbeacon.com/2015/05/28/riverhead-revamps-alcohol-policy-for-public-events/>

¹²⁸ <http://www.guinnessworldrecords.com/world-records/largest-potluck-party/>



- Outside chefs that bring ‘cachet’
- Local cultures and how they work with the local production in their cuisine
- Moderately priced ‘street-foods’ made with the same ingredients
- Sustainable farming practices
- How these local productions relate to the history of the East End.

The importance of festivals of this nature to Agritourism was raised by WaterFire International in a farm-bureau forum with the relevant representative of the USDA¹²⁹. Follow up indicated that there are funds and interest to support these activities. Suffolk County can coordinate activating these funds as they have a comprehensive handle on the industry and market and its promotion.

130

An important area for consideration is a series of collected concession fees from food providers out in the street and for alcohol sales so that some of this commercial activity can be harnessed to provide sustainable financial support for the costs both of the town and of any non-profit involved in supporting Creative Placemaking projects. In order to encourage participation from the least commercial entities, those that will make the event rich with ‘genuine’ products, the first time around, events should try to provide sponsorship or a sort of ‘rebate’ program for small businesses/artist whereby the vendors are asked to make a financial commitment to participate, but only to ensure that ‘free spaces’ do not go empty. Upon participating, the fees could be returned all or in part. This applies to non-food vendors as well and will be covered in another section of this document.

¹²⁹ Meeting with Ed Avalos at Grapes and Greens, October 2014

¹³⁰ Augie Ruckdeschel provided and reporting from the DED comprehensive data



5.3 Evaluate Parking Locations

Evaluate parking locations (within the BOA and nearby) and capacity - draw upon experience of the Town for parking management of large events - consider transit plan/shuttle options to allow use of remote parking areas

In the face of a Large Creative Placemaking Event (LCPME) Tanger Outlets plans on offering parking services, trolley services and keeping their shops open even until midnight.¹³¹ Considering the number of parking spaces along route 58, this approach makes sense commercially and logistically and enables the town to also negotiate with the landlords/shopkeepers of the stores along Rt. 58 to support the cost of the trolleys which could be co-branded to show sponsorship.

The combination of the opportunities for shopkeepers to benefit from the additional traffic and the convenience of the proximity of the 'strip' to the exits on the LIE is ideal. Small experiments have been conducted for other events. Several trolley routes perhaps 'overlapping' could be set up to avoid visitors spending too much time on the trolleys. Attention must be given to encouraging the visitor to feel that this option is 'efficient'. The trolleys could distribute promotional maps about WaterFire as well as promotional materials for the sponsor. All of the larger hotels agreed in principal that they would offer trolleys to downtown Riverhead as well. The model of the trolley system is more like Disney in that it takes the visitor to their car, as opposed to the type of jump-on-jump-off model for tourism. The point is to keep people walking through the downtown, not have them riding the trolleys.

Stops from the Hampton Jitney, North Fork Express and any other coach services should also connect to downtown Riverhead.

The conditions for the trolleys to pick people up in front of the stores should be negotiated with the landlords and shopkeepers. Perhaps instead of having people wait out by the road which is impersonal and unprotected, they should wait right near the stores themselves.

A few considerations:

1. If there is a schedule, people can shop while they wait.
2. If there is hot weather or cold weather or inclement weather, they can wait inside, then they are more likely to shop as well.

The objective is multi-faceted: increase parking options, reduce congestion near downtown and create proactive conditions for the shops on 58 to sponsor the trolleys. There should be several trolley routes, keeping the trolleys on smaller 'loops' from the parking areas to the downtown (i.e.

¹³¹ From conversation with Tanger employee Kerri Whitehead and Janine Nebons

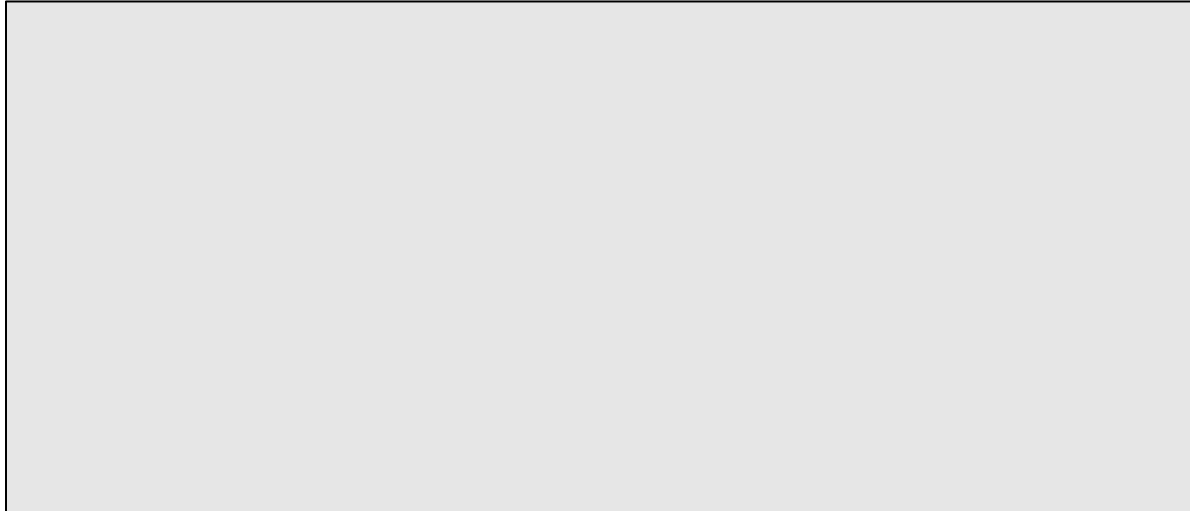


each trolley does not cover the entire route.) So for example, the trolley that picks up at home depot and best buy parking lots then drives people to western end of Main Street and the one that picks up for example at Target drives people down to the Hyatt. This also makes it easy for visitors to remember how to use the trolley system.

Cost estimates for traffic management and policing; litter cleaning operations, road closures would need to be done once the event was planned and traffic flows could be determined.



6.0 Site Analysis of the Peconic River for WaterFire



The bulk of this study is addressing broader Creative Placemaking principles and how they might best benefit Riverhead. As there has been strong local interest in how a concept like WaterFire might impact and benefit Riverhead, this last section is an analysis of how the existing current site conditions would interact with such an event. A successive phase would be the design phase where WaterFire International would design the work to respond to Riverhead's strengths and use various Creative Placemaking techniques to developed solutions to address site challenges. As a WaterFire on the Peconic event would also impact the adjacent town of Southampton, these observations include some review of the south shore. A review of some follow up areas for study is included in Table VI.A. Follow up to the WaterFire Assessment at the end of this section.

6.1 Introduction to Design and Programming Principles for WaterFire

As discussed in Section 1, Creative Placemaking is a collection of strategies rather than a fixed doctrine and can embody a wide range of potential solutions, methods, partnerships and interventions. The common thread is the remarkable success that is sparked by the engagement of artists and the addition of art to public places. Creative Placemaking's strength is exactly this wide variety of artists and artistic approaches. Each artist has a different focus and approach and



often the best guide to finding the correct strategy for a particular site is assessing both the site's similarity to other successful projects and also gauging the community's interest, response and comfort to various potential art installations.

WaterFire is a much regarded Creative Placemaking art installation¹³² and engagement on the rivers in downtown Providence River that was featured in the NEA's founding document on Creative Placemaking¹³³ and is often credited with playing a significant role in transforming Providence from a failure to an award-winning success.¹³⁴ Riverhead's historic river is the same width and is similarly adjacent to Main Street. A number of residents and civic leaders have been actively exploring the idea of bringing WaterFire to the Peconic River. Herein is a site analysis of the Peconic River's potential to be a successful site for WaterFire.

WaterFire is a work of art that is created at city scale. It is a visual and acoustic spectacle that is designed to rebrand a city, build community wide engagement and attract a large audience. As such, its design must be attentive to all of the details and responsibilities needed to ensure public safety and the professional management of large gatherings of people. The solutions to these problems are subject to close review to ensure that the methods and details of production are foregrounding and maintaining the important aesthetic aspects of the art experience that are essential for its success. These interactions can be less obvious and will be emphasized here with respect to what implications these requirements may have for the site.

Creation and management of the arts experience: WaterFire's success and popularity stem wholly from the content and management of the visitor's experience of the artwork and thus their response to the aesthetic, empathic, emotional, metaphoric, symbolic and spiritual dimensions of their experience.¹³⁵

The challenges:

- Present a compelling arts installation that will move and intrigue a wide public
- Balance the production and design challenges with the complexities of a specific site to enhance the artwork's resonances
- Prevent the technical and quotidian details of the site, or the experience of negotiating the crowds and surrounds, from interfering or overwhelming the primacy of the art experience.

¹³² "Engages and mesmerizes viewers with an emotional power very few works of art ever achieve.", WaterFire, Quix Art Quarterly, Fall, 1996

¹³³ www.arts.gov/sites/default/files/CreativePlacemaking-Paper.pdf.

¹³⁴ Francis J. Leazes Jr. and Mark T. Motte, Providence: The Renaissance City, 2004

¹³⁵ "WaterFire accomplishes what many other public installations only aspire to...we are pulled out of ourselves as well as into ourselves. It's rare for art in any medium, from performance to monumental sculpture, to attain the overwhelming impact of WaterFire." The Providence Phoenix, June 20, 1997



These considerations are the domain of the artist, and at the same time they necessarily shape the aspects of the technical production on site for the artwork. Please see Table VI. B. Review of the Literature which contains an outline of these concepts, referencing the literature.

An important benefit for the Riverhead community will be the opportunity to directly observe, learn, and adopt some of the techniques and approaches that have proved so successful in Creative Placemaking in other places. These methods can be further reinforced with many of the collateral opportunities to build youth training programs, engage business and non-profits and other partnerships.

6.1.1 Performance Related Site Conditions and Requirements

In general the basic and fundamental site conditions are favorable to a WaterFire installation. Where there are challenges, they seem capable of resolution. See Figure VI.1 below.

‘First level’ conditions/attributes for successful WaterFire installation	Providence	Riverhead
Presence of artists	▲	▲
Desire to add art to public spaces	▲	▲
Appropriate river width / speed for WaterFire	▲	▲
Proximity of the river to downtown	▲	▲
Civic engagement in the concept of WaterFire	▲	▲

Figure VI.1: Comparison of attributes for a successful WaterFire installation: Providence/Riverhead

Table VI.C. ‘First site assessment and suggestions for a WaterFire at Riverhead’ provides a table assessing the potential for WaterFire and making suggestions. 15 characteristics are reviewed divided in 4 categories:

- Experience & Context: Proximity, Special Features, Sightlines, Natural Forested Shore



- Safety: Public & Fire Safety, River Edge Barrier
- Urban considerations: Darkness and street light levels, Silence and ambient sound levels, Automobile Parking, Commercialism
- Water conditions: Marine traffic, Navigability, River Surface Conditions

There is a real need to work to improve sightlines. (see Table VI.D). *Improvement in Sightlines for WaterFire at Riverhead* for a review of the issues. There are a range of solutions that can be designed to improve these sightline challenges and the overall visitor experience. These solutions are outlined in Table VI.E. Solutions that can be designed and implemented (varying timeframe) to improve the overall visitor experience. All of these interventions would expand audience capacity around the Peconic River in positive ways and yield many auxiliary positive benefits for Riverhead, Riverside, Southampton and the region. The initial WaterFire event would have to be designed to be of sufficient scale to provide sufficient viewing opportunities for the expected large crowds. WaterFire will have to be planned to maximize use of the location to accommodate the crowd along with solving programming for accessible areas, additions, traffic, and many other variables. These aspects of the project and any potential to move on the above suggestions will all be studied in detail in the design phase.

6.1.2 Crowd Related Site Conditions and Requirements

Previous discussions in Sections 2.0, 3.0, 4.0 and 5.0 of this report have established that there are many spaces to accommodate large crowds in the immediate area and sites for additional performance, food, and market spaces in and near the Riverhead site. The site would benefit from a strategic plan to pro-actively move visitors throughout the site. *Tables VI F, Table VI.F, Logistics & G Timing* and seasonality address suggestions for managing and promoting movement of the visitors.

6.1.3 Logistical Issues: Site requirements for logistical and operational support

While these do not need to be actually sited now, it does seem that there are a range of potential solutions to these logistical needs available and that Riverhead can be assured that WaterFire can be successfully undertaken on the Peconic River. Again please refer to *Table VI.F, Logistics*.

6.1.4 Special Note Related to the Logistical aspect of Firewood supply

On Long Island, the NYSDEC and the Central Pine Barrens Commission in Suffolk County are working to eradicate the Southern Pine Beetle [SPB]. The infestation is centered on Riverhead



and includes forests, barrens, and parks near Shirley, Oakdale, Rocky Point, and Hampton Bays. (see **Diagram VI.1** below) The NYSDEC's recommended methods of SPB abatement involve culling, felling and/or burning of the heavily infected trees. Their preferred method is to fell the tree in early winter, and slit and debark the trunk to expose the beetles and grubs to predators and freezing weather.⁸ This is the perfect timing for felling for WaterFire because of low sap levels and debarking is preferred for WaterFire firewood. 8,200 pine trees were cut down in the Riverhead area last year to control for SPB.⁹ These downed pine tree trunks are a cumulative fire hazard when left in the pine barren understory, so harvesting them for use as firewood fuel for WaterFire may be a great solution. It would seem that a productive partnership can be developed between the NYSDEC and WaterFire in Riverhead.

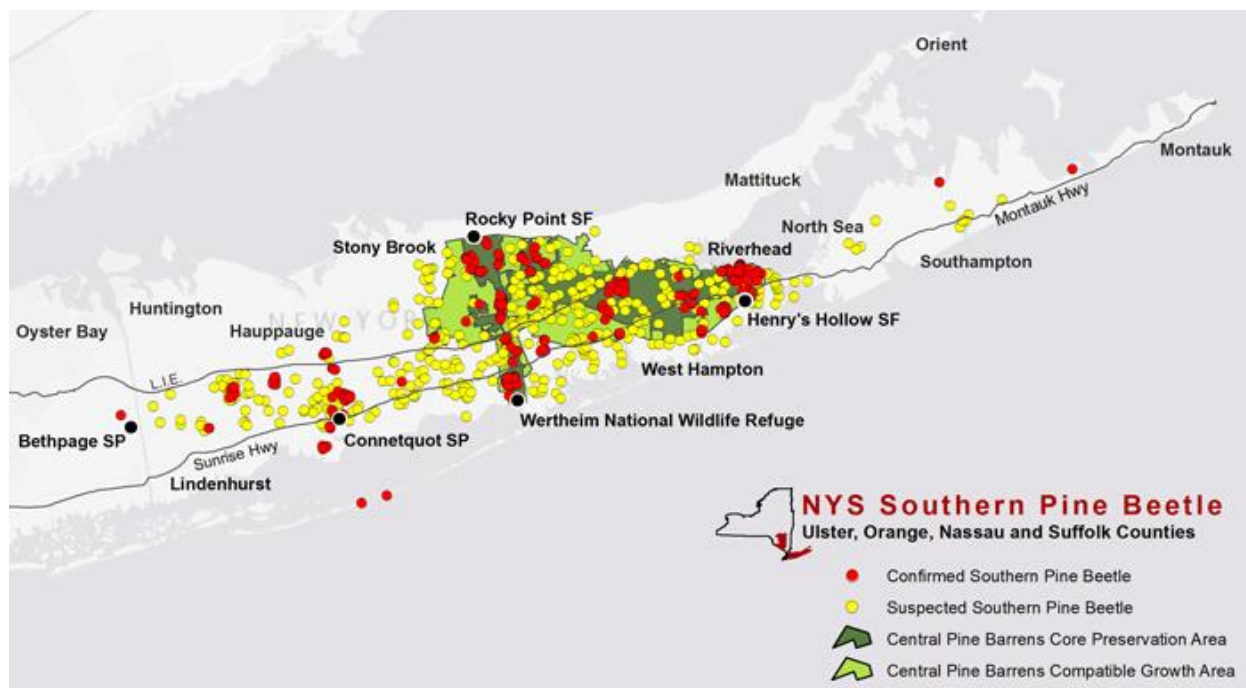


Figure VI.2 – Range of Southern Pine Beetle Infestation near Riverhead.¹³⁶

6.2 Initial Regulatory and Permit Reviews

When a final design has been determined, the formal permit review can be started. Based on preliminary discussions in Riverhead and past experience in other communities, across other states and countries, the WaterFire installation in Riverhead is expected to meet regulatory and permit reviews.

¹³⁶ <http://www.peak-magazine.com/southern-pine-beetle.html>



WaterFire Permit Notes	
Entity	Observations
Fire Marshal	Initial discussions at the town level indicate that the proposed setback distance from the crowd to the bonfires is sufficient. The Fire Marshal has approved similar events, including bonfires with much closer on shore proximity. Bryan DeLuca reported that they have approved the larger plan.
Police and Public Safety	The police have had considerable experience with many events in the city of a similar size and impact and assuring public safety and solving transit challenges. The current Riverhead permit application process and form (in Section 5 of this report) does not have any challenges that cannot be solved. The Police have approved similar events, including bonfires, with much closer on shore proximity, in this same area and events such as Country Fair with high density of participants and activities close to water's edge.
Environmental Approvals and Environmental Impact Statement –	This is a temporary event and is small enough in impact and in scale to qualify as a Type II action that does not require an EIS or SEQR review. Similar events have occurred in this same site. Peter Scully, Regional Director of the Department of Environmental Conservation discussed this project with Bryan DeLuca and they do not feel there will be any DEC objections, provided that igniter fluids do not enter the water.
Phytosanitation	These regulations and controls will have to be observed and the project can accomplish this. More details are given in other subsections of Section 6.
ADA	This event and the park site meets ADA requirements.
US Labor, OSHA, Electrical, Construction, etc.	The stages and power, and all other installations will all comply with the appropriate codes.
NYS Department of Health	All food vendors will have to comply with Part 14. Subpart 14-4 requirements
NY DMV Boat Registration Regulations	Boats will be registered as required
NY Parks Boating Regulations and Licenses	Boat captains and boat operations will comply with all regulations, including the 2014 requirements on boater safety course registrations. Boat Handling is an area of job training.
Riverhead Town Bay Constables	WaterFire events will comply with marine regulations on Peconic Bay.
US Coast Guard	US Coast Guard – All USCG boat operation regulations will be observed. In other venues WaterFire has successfully been granted a Marine Special Event Permit to allow temporary restriction of boat traffic in the immediate event area. The proposed floating brazier assemblies are entirely removable and can be avoided by the light marine traffic in the area. It is likely to gain approval.



6.3 Assessment of Marine and Meteorological Data

The overall site assessment is good with all important indicators either with a natural compatibility of ‘Excellent’ or easily manageable for a WaterFire installation. In Table 6.3. Marine and meteorological data covers Peconic River site width at Riverhead River Walk River bottom and bathymetric analysis, cable crossing notice marine fauna, meteorological information, tidal analysis. Flood zones, water depth conditions.

Row Labels	Max Height High Tide 1	Max Height High Tide 2	Min Height High Tide 1	Min Height High Tide 2	Min of Low Tide 1	Min of Low Tide 2	Max of Low Tide 1	Max of Low Tide 2
January	3.6	2.4	2.7	2.4	-0.1	-0.4	0.5	0.5
February	3.6	2.4	2.8	2.4	-0.3	-0.3	0.5	0.5
March	3.7	2.5	2.8	2.5	-0.4	-0.2	0.5	0.5
April	3.8	2.7	2.6	2.7	-0.4	-0.1	0.5	0.5
May	3.7	2.7	2.5	2.7	-0.3	0	0.5	0.5
June	3.5	2.6	2.4	2.6	-0.2	0	0.5	0.5
July	3.5	2.7	2.4	2.7	-0.2	0	0.5	0.5
August	3.5	2.8	2.4	2.8	-0.3	-0.3	0.5	0.6
September	3.6	2.9	2.5	2.9	-0.2	-0.4	0.6	0.6
October	3.7	2.8	2.6	2.8	-0.1	-0.4	0.6	0.6
	Maximum height of the first high tide of the day	Maximum height of the second high tide of the day	Minimum height of the first high tide of the day	Minimum height of the second high tide of the day	Minimum height of the first low tide of the day	Minimum height of the second low tide of the day	Maximum height of the first low tide of the day	Maximum height of the second low tide of the day

Figure 6.3 – Extreme tides for a typical year on the Peconic River near Riverhead.

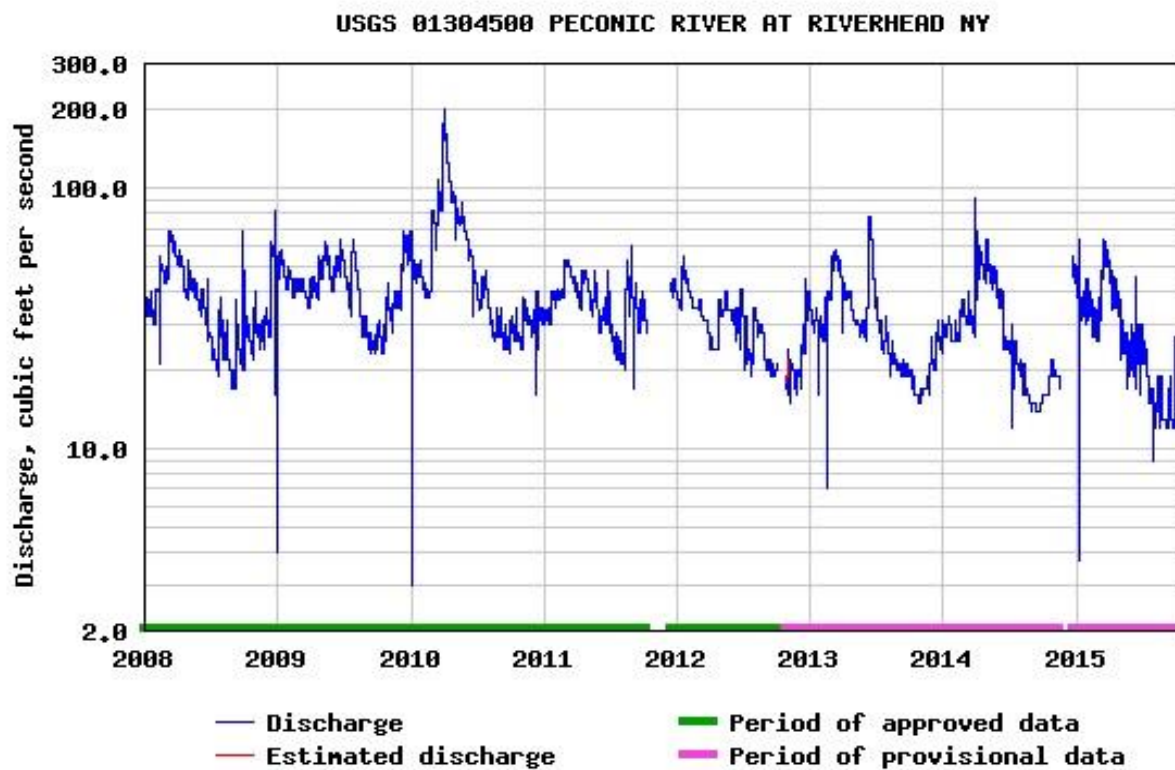


Figure VI.4: Peconic River Peak Water Flow Rates 2008 – 2015

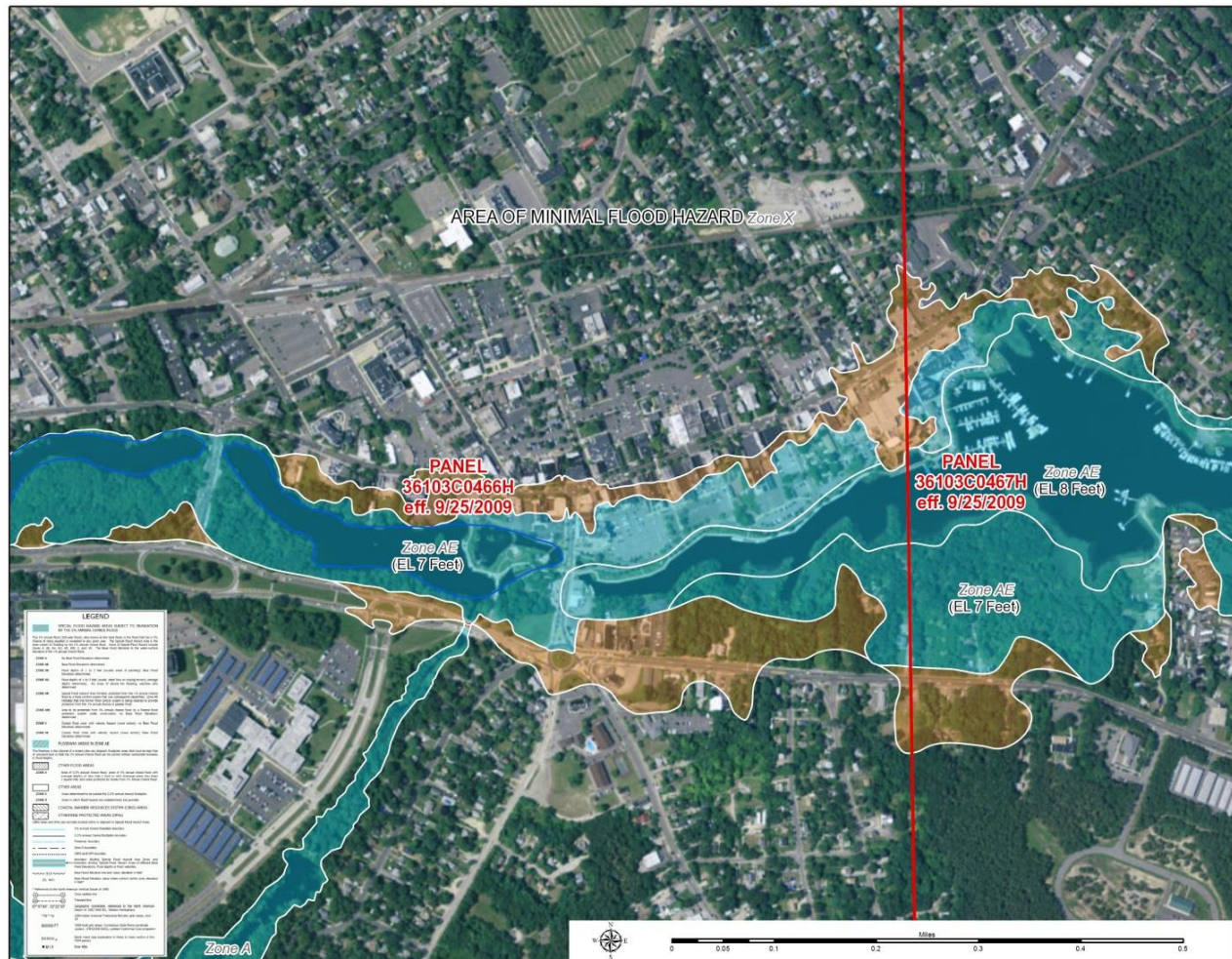


Figure VI.5: Riverhead Flood Hazard Map

6.4 Consideration of Possible Pedestrian and Park Amenities and Improvements

The potential pedestrian and park amenities for the Peconic River Walk and Grangebel Park were covered above in **VI.a.1.a.**, where the challenges presented by the park site topography were addressed. The range of eight potential improvements presented there also offer real value to the Town that will contribute to creating a cohesive and exciting downtown around the riverfront, far exceeding the benefits gained for the nights of WaterFire.

These improvements are all well within the range of works that can be done with existing funding and grant making programs. Additionally, in partial response to community interest in WaterFire, the County has given permission to Southampton to proceed with plans to explore a park development to increase public access to the Riverside riverbank.

As work proceeds on both shores in coordination, joint grants or paired applications can further leverage government grants for these infrastructure improvements. The same conversations about WaterFire have led to the formal incorporation of the Peconic River Community Development



Alliance — a new non-profit focused on the restoration of the river banks on both sides of the Peconic River, who will also be in support of many of these proposals.

The proposed pedestrian bridge between Riverhead and Riverside offers a great opportunity to address some of these challenges. The sloping approach ramps required by the ADA to allow handicap access to the bridge's higher elevation can be thoughtfully designed to be aligned with the river banks, running both upstream and downstream. These ramps should be designed to be much more than handicap ramps, but to be the opportunity to fully integrate the ADA ramp requirements into a careful series of stepped plazas with integral ramp access that can be designed to combine many other solutions and park improvements into the project.

Heights, layouts and positioning will call be developed in partnership as the bridge project progresses. More detail on the topography and slope are shown on the following transects through both the Riverhead and Riverside river banks.

Note that the vertical axis scale in the topography transect drawings is greatly magnified. Essentially the slope on the north side through the Peconic River Walk is essentially flat. This area is below the highest tide levels, has no protecting berm, no accommodation for anticipated sea level rise, and no potential for the scenic and Placemaking benefits of a gentle series of overlooking landscaped terraces. The design of these features should be part of subsequent design work.



Figure 37 - Peconic River Topography Transects at Riverhead



Figure VI.6: Peconic River Topography Transects at Riverhead

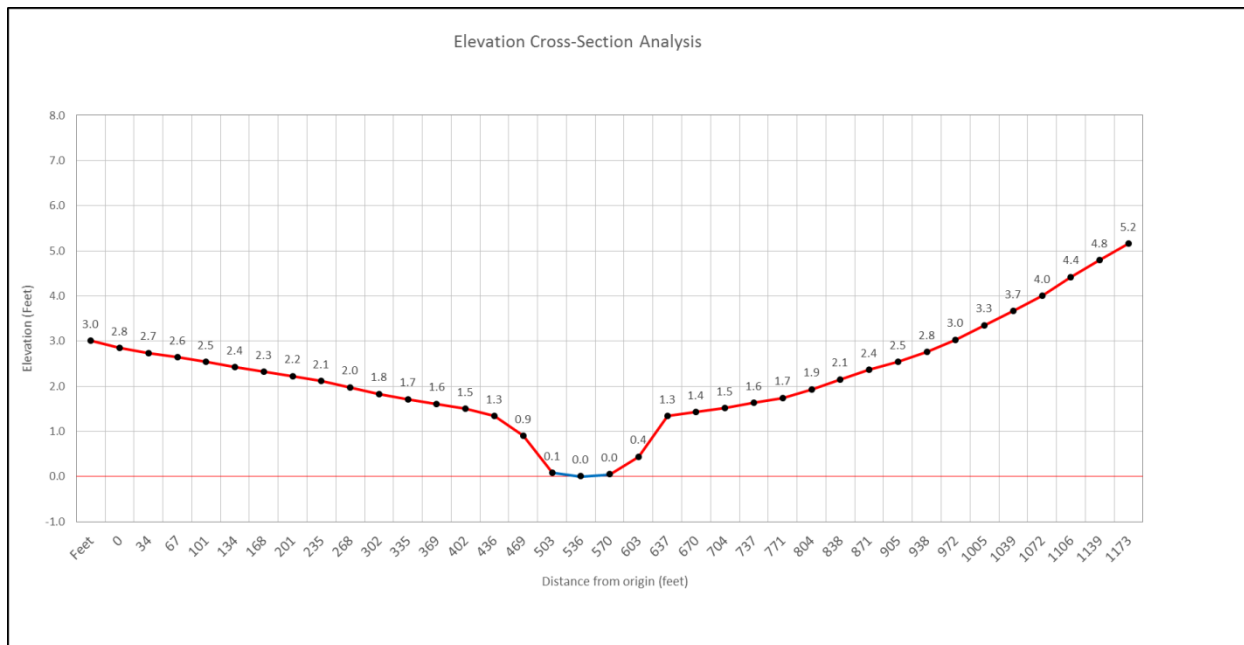


Figure VI.7: Peconic River Transect Elevations (West Transect) (exaggerated vertical scale)

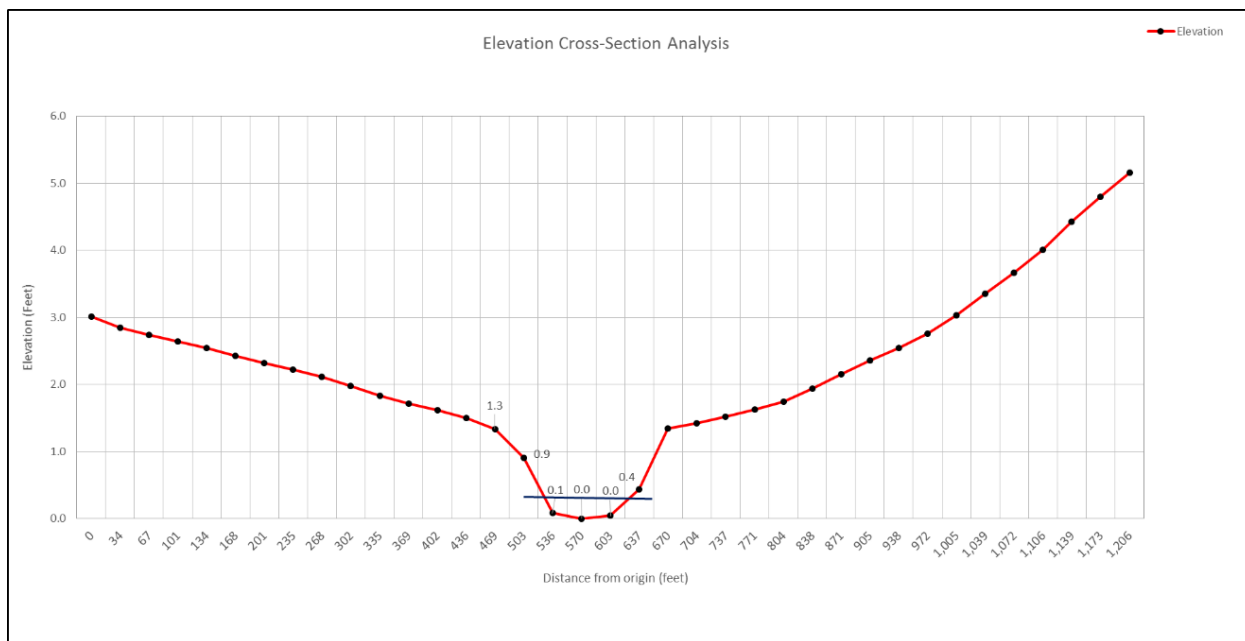


Diagram VI.8: Peconic River Transect Elevations (East Transect) (exaggerated vertical scale)



Appendices

A. Expanded History of Art and Creative Placemaking in Civic Life

The phenomena of the power of the arts to transform, connect and build communities and nations is broadly known and widely acknowledged. Indeed, at a sufficient remove, as one goes back in time the study of history tends to become more and more focused on the arts, music, architecture and culture of the ancient civilization under study.

The pyramids, temples, sanctuaries, statuary, and wall paintings of Ancient Egypt are almost all that the public know about the people of this time and region. Their art was a vital part of their lives and justly celebrated. Now, in our day, their art and designed temples and monuments form the bulk of our understanding of them as a civilization. Their renown is now largely the result of their successes and achievements with regard to their skill at Creative Placemaking.

Similarly the Athenians were intensely engaged in deliberate Creative Placemaking with a complex program of art, architecture, theatre, and urban design. The ancient Greeks were so convinced of the necessity of the full engagement of the arts in all aspects of civic life that they deemed the concept of Creative Placemaking to be the earliest of the three forms of communicative formal Rhetoric, specifically Epideictic Rhetoric.¹³⁷ Aristotle, in the Poetics, considered the city's primary functions to be security and beauty, so as to serve its purpose to assure the happiness of its citizens.¹³⁸

With this basis in art and beauty, humanity routinely made Creative Placemaking the focus of urban design in most civilizations, as is evidenced in:

- the monumental temples and monuments of ancient Egypt
- the buildings and places of Athens and the construction of Rome
- Renaissance city-states like Florence, Padua and the Vatican,
- The elaborate cathedrals all across Europe, and equivalent places of worship with highly developed civic/religious structures around the world, e.g.
 - Angkor Wat (Cambodia)
 - Machu Picchu (Peru),
 - Borobudur (Indonesia)
 - The Temple of Ise (Japan)

¹³⁷Jerry Blitefield, WaterFire and the Epideictic Sublime, <http://waterfire.org/wp-content/uploads/2015/11/Jerry-Blitefield-Waterfires-Epideictic-Sublime.pdf>

¹³⁸ Aristotle, "The end of all action in individual happiness, the good of the state lies in the happiness of its citizens"; The Poetics, second book



Figure I.2: The CGI digital rendering of Ancient Rome (73 B.C.) for the film *Spartacus* (2004) was closely modeled on the remaining architectural ruins in an attempt to give an accurate vision of who the constructed “stage set” of Rome looked in use. [In actual fact much of the marble was polychrome, instead of white – though see Figure I.2.]¹³⁹

The importance of art being at the center of the design of cities and of civic and economic life continued on until the nineteenth century, when there was a rise of engineering focused solutions. Baron Haussmann’s reconstruction of Paris (1853 - 1870) had a basis in engineering, though proportion, art and beauty remained a cornerstone principle. By 1889 in Vienna, architect and city planning theoretician Camillo Sitte in his influential treatise on urban design, *The Art of Building Cities*, argued for the importance of returning to placing artists in a central role in the collaboration of city design and building. Sitte warned that “the science of the technician will not suffice to accomplish this. We need, in addition, the talent of the artist. It is only in our mathematical century that the construction and extension of cities has become a purely technical matter. With greater respect given to the artistic phase of city building ... we can develop greater artistic powers, and we shall be able to accomplish many fine things.”¹⁴⁰

Fast forward to the 19th century where in the United States, American architects gathered to celebrate the 400th anniversary of the landing of Christopher Columbus with the 1893 World’s

¹³⁹ See <http://www.cgw.com/Publications/CGW/2004/Volume-27-Issue-4-April-2004-/Building-an-Empire.aspx> (Image from *Spartacus* aired on the USA network).

¹⁴⁰ Camillo Sitte, *The Art of Building Cities: City Building According to Artistic Fundamentals*, 1889, translated by Charles Stewart, pp. 1, 113.



Columbian Exposition in Chicago. Designed in neo-classical style by Charles McKim, Richard Morris Hunt, Stanford White, Adler & Sullivan, George B. Post and many others, the park grounds were so brightly lit by the newly invented street light that the temporary Exposition was called the White City. The results of engaging architects and artists to create beautiful spaces delighted the public and established a U.S. penchant for neo-classical architecture and is “largely credited for ushering in the City Beautiful movement and planting the seeds of modern city planning. The newly integrated design of the landscapes, promenades, and structures provided a



Figure I.3: World’s Columbian Exposition 1893. The Exposition occupied 630 acres and attracted over 27 million visitors over a six month period. The Exposition established a national taste for neo-classical architecture and launched the City Beautiful Movement.¹⁴¹

grated design of the landscapes, promenades, and structures provided a vision of what is possible when planners, landscape architects, and architects work together on a comprehensive design scheme. [The movement] inspired cities to focus on the beautification of the components of the city [for which they] had control; streets, municipal art, public buildings and public spaces.”¹⁴²

¹⁴¹https://commons.wikimedia.org/wiki/File:Looking_West_From_Peristyle_%E2%80%94_Official_Views_Of_The_World%27s_Columbian_Exposition_%E2%80%94_17.jpg

¹⁴² https://en.wikipedia.org/wiki/World%27s_Columbian_Exposition



World War I marked the end of the end of this collaboration and engagement with artists in the field of city planning with Le Corbusier's¹⁴³ concept that "The home is a machine for living", which embraced the power of industrial manufacturing processes, and urged designers to look to the engineered forms of the airplane, the streamlined train and a "machine" aesthetic to inform both architecture and city form. These large-scale urban projects interacted with the rapid expansion of the interstate highway system resulting from the 1944 Federal-Aid Highway Act, which again imposed engineering-based solutions on urban residents and neighborhoods.

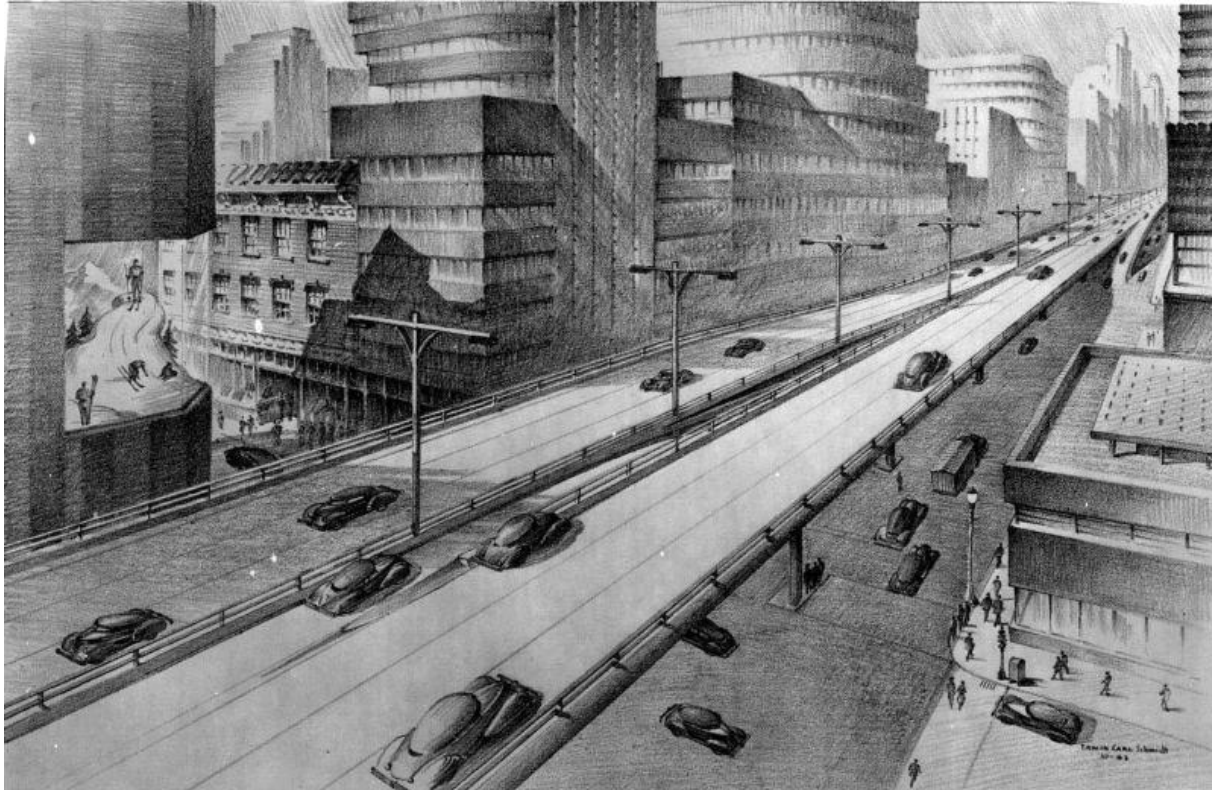


Figure I.4: Illustration in "Report on the National Interregional Highway Committee" 1944¹⁴⁴

Jane Jacobs, seeing the results where she lived in Greenwich Village, New York and also in Philadelphia, famously pushed back against this new orthodoxy in her articles beginning in 1954 in *Architectural Forum*.¹⁴⁵ The point of her resulting book¹⁴⁶ was that urban planning needed to better reflect the experienced quality of life of those who lived in the communities and that the city and its residents could no longer be held hostage to the needs of automobiles. Jacobs wrote of the human interactions that made a city successful: "the ballet of the sidewalks, ...a concentration

¹⁴³ Charles-Édouard Jeanneret-Gris (1887-1965) was better known as Le Corbusier and was a Swiss-French architect, designer, painter, urban planner, writer, and one of the pioneers of what is now called modern architecture.

¹⁴⁴ US Department of Surface Roads, "Report on the National Interregional Highway Committee", 1944 http://transportationfortomorrow.com/final_report/volume_3_html/09_historical_documents/content9bda.htm?name=05_report; <https://www.fhwa.dot.gov/infrastructure/fairbank12a.cfm>

¹⁴⁵ Alice Sparberg Alexiou, *Jane Jacobs: Urban Visionary*, 2006

¹⁴⁶ Jane Jacobs, *The Death and Life of Great American Cities*, 1961



of people, ...mingle buildings that vary in age and condition, ... stage sets for people.”¹⁴⁷ Jacobs said designers must “respect—in the deepest sense—strips of chaos that have a weird wisdom of their own not yet encompassed in our concept of urban order.”¹⁴⁸

Starting in the 1960’s contemporary artists began to produce artworks that were deliberately outside of the gallery system as part of the Land Art Movement. These works were installed outdoors, where all could attend for free, were specifically placed-based and designed for a particular site, and were often very large scale. Examples include Robert Smithson’s Spiral Jetty (1970) and the temporary works of Christo and Jeanne-Claude, e.g. Running Fence (1972).



Figure I.5: Jeanne-Claude & Christo, Running Fence, Marin County, CA 1972 ¹⁴⁹

The groundwork for recognizing and praising successful placemaking had been a series of movements first inspired by a reaction against the deprecations of massive urban demolition done in the name of urban renewal or highway construction in the 1950’s. As established neighborhoods of smaller scale, older, close-knit communities were moved and buildings razed in the name of new modern skyscrapers, a new appreciation for what was being lost was found in the beginnings of the Architectural Historic Building Preservation movement, the articulate writings of Jane Jacobs (*The Death and Life of Great American Cities*), and the meticulous observations, articles, books, and films of the historian of urbanism William H. Whyte (*The City: Rediscovering the Center* and *The Social Life of Small Urban Spaces*). More recent work on millennial expectations of work/life balance, the impacts of the digital work environment on

¹⁴⁷ Jane Jacobs, *ibid*

¹⁴⁸ Jane Jacobs, Speech at Harvard University, printed in *Architectural Forum*, 1956

¹⁴⁹ photocredits: christojeanclaude.net



worker mobility (Richard Florida: Rise of the Creative Class), new social patterns (Robert Putnam: Bowling Alone and Better Together), the value of cultural expression and the power of art to engage and revitalize communities (Arlene Goldbard: New Creative Community) and the importance of emotional connection, joy and love in our finding comfort in our cities (Peter Kageyama: For the Love of Cities: The Love Affair Between People and Their Places and Love Where You Live: Creating Emotionally Engaging Places) have all contributed to the on-going discussion on Creative Placemaking. Recognizing the power of art to connect, inform, motivate and inspire wide segments of the community has now become a hallmark of the field.

Also key has been the recognition of the power of art to establish a symbolic language of identity and hope, and to establish a sense of participatory engagement with the creation of the community's future. One of the major realizations promoted by the NEA was the need for a new recognition of the skill, agency and innovative power of artists as creative problem solvers and the need for the early incorporation of artists and artistic thinking and visioning into all aspects of planning, development and urban renewal projects across the country.



B Various definitions of Creative Placemaking

Creative Placemaking is variously defined. Several of the more useful definitions follow:

“Creative Placemaking is a discipline within the practice [of Placemaking] that is intentionally using or employing arts, culture and creativity as a driver for trans-formation, growth and change in a way that builds quality, character and identity of place.” from Artscape, Toronto¹⁵⁰

“Creative Placemaking is a shared collaborative experience of art and culture that transforms the social and physical character of a community.” A definition developed at WaterFire by Mark Incze, Kristian Uebing, and Alexander Makowitz, a University of Rhode Island graduate team working with WaterFire.

Creative Placemaking “positions arts and culture as a core sector of comprehensive community planning and development in order to strengthen the social, physical, and economic fabric of communities.” from ArtPlace America¹⁵¹

Creative Placemaking is a “place-based arts program, supporting a network of practitioners and neighbors who are positioning the arts as a driving force for creating opportunity and building strong communities.” from NEA’s Our Town program¹⁵²

“In Creative Placemaking, partners from public, private, nonprofit, and community sectors strategically shape the physical and social character of a neighborhood, town, tribe, city, or region around arts and cultural activities. Creative Placemaking animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired.” from the NEA White Paper¹⁵³

“ArtPlace believes that art, culture and creativity expressed powerfully through place can create vibrant communities, thus increasing the desire and the economic opportunity for people to thrive in place. It is all about the local.” from ArtPlace³⁵

“Placemaking is a multi-faceted approach to the planning, design and management of public and private space(s) and the people who use them, that leverages the assets of the creative sector—artists, arts and cultural organizations, arts-related business—along with residents, schools, businesses and local governments, to improve the community’s economic conditions and quality of life. It creates artistic communities with a rich variety of participants and events involving large

¹⁵⁰ ¹⁵⁰ Tim Jones interview, Director of Artscape

¹⁵¹ <http://www.artplaceamerica.org/about/introduction>

¹⁵² Jane Chu, Jason Schupbach, “Our Town: Supporting Arts in Communities Across America”, Community Development Investment Review, Vol. 10, Issue 2, 2014 pg. 63

¹⁵³ all from Anne Gadwa Nicodemus, “Creative Placemaking 2.0” Grantmakers in the Arts Reader Vol. 23, No. 2 (Summer 2012) <http://www.giarts.org/article/creative-placemaking-20>



cultural institutions, small emerging organizations with fresh ideas, community and educational organizations, and artists who flourish in a supportive environment.” from the State of Connecticut.³⁵

“Creative Placemaking is an evolving field of practice that intentionally leverages the power of the arts, culture and creativity to serve a community’s interest while driving a broader agenda for change, growth and transformation in a way that also builds character and quality of place.” from Artscape (Toronto)³⁵



C The Arts are the Critical Element in Creative Placemaking

Creative Placemaking is a long established form of engagement by artists, but, in terms of its inclusion in civic planning and governmental policy, it is a newly emerging field of practice. The original 2010 National Endowment for the Arts (NEA) white paper opens with, “Creative Placemaking is a concept that is coalescing from several different areas and as such there are a healthy variety of different theories, perspectives, and interpretations in discussion.”¹⁵⁴

There is a wealth of knowledge, experience, creativity and energy that individual artists bring to their work in building successful urban sites and assuring engaging interactions, and the arts utilize the entire range of human sensibilities and cultural heritage, to multiply and reinforce effects. The entire range of arts experience and techniques (physical, emotional, and psychological) is far too vast to catalog here. The essential point of Creative Placemaking is the categorical assertion that there is a necessity and a great value in placing an experienced artist at the center of the creative design of civic projects to capitalize on their skill to add insight and creativity balanced with cultural and historical context, emotional engagement, sensual complexity, psychological depth, and sufficient presence to assure connection to people and the success of civic projects.

Artists who are experienced and successful at large-scale projects are by nature multi-disciplinary and their work combines the insights of many different crafts and disciplines. Just to indicate the breadth of these influences there is the entire corpus over millennia of the artistic and architectural output of mankind internationally; the psychological awareness of individual and group dynamics that informs music, poetry, and theatre; the linguistic complexity of words and language, the semiotic riches of symbolism and metaphor, sensitivity to the proxemics and social granularity of civic encounters, the visual power of epideictic ceremony, and the sociological aspects of civic communitas, liminal transformative space, and civic ritual.

Aspects of the richness possible with these combined disciplines are found in

- Wagner’s concept of “Gesamtkunstwerk”¹⁵⁵
- Frank Lloyd Wright’s (and many others’) “total design”¹⁵⁶
- the observations of Jane Jacobs¹⁵⁷ and William H. Whyte¹⁵⁸
- the urban studies work of pioneer Kevin Lynch about the nexus of the “eventplace”¹⁵⁹

¹⁵⁴ Ann Markusen and Anne Gadwa, *ibid*

¹⁵⁵ <https://en.wikipedia.org/wiki/Gesamtkunstwerk>

¹⁵⁶ Harvard Design Magazine; Mark Wigley, “Whatever happened to Total Design?”, Issue No. 5
<http://www.harvarddesignmagazine.org/issues/5/whatever-happened-to-total-design>

¹⁵⁷ Jane Jacobs, *The Death and Life of Great American Cities*, 1961

¹⁵⁸ William H. Whyte, *The City: Rediscovering the Center and The Social Life of Small Urban Spaces*

¹⁵⁹ Kevin A. Lynch, *The Image of the City*, 1960



Creative Placemaking uses the arts to add additional elements that are typically not included in traditional urban planning and design such as aesthetics, depth psychology, creativity, metaphor and ritual. As Darren Walker of the Ford Foundation put it, successful urban projects have “gone from a near obsession with the hardware of place — the physical systems — to a much deeper appreciation for the role of human capital, knowledge, and creativity.”¹⁶⁰

The NEA and ArtPlace have published several guides to help articulate the potential of the field of Creative Placemaking, but they also fully recognized the challenges that may result from suggesting that successful Creative Placemaking is a reductive process, or a recipe, or that it is easy. Often these guidepost bullet points are misunderstood or even misrepresented as fixed formal requirements, occasionally reproduced without the inclusion of the author’s extensive original caveats, warnings and notes that these are offered simply to start a dialog between the artists, the community and the planners. The reason for including the “artists and art at the center of planning, execution and activity”¹⁶¹ is to help lead the process in unexpected and more complicated directions. Before reproducing this list, it is instructive to reiterate several of their key points.

- Successful Placemaking is complex, layered, strategic, a great deal more than adding arts, and it is not easy.
- A grounded coherent, focused and consistent artistic vision and strategic direction is needed from the start.
- as the NEA puts it:
 - Creative Placemaking involves placing “artists and art at the center of planning, execution and activity” with these “creative initiators” being critical
 - The project must be “rooted in the talents and vision of one or several collaborating initiators” into a project which “dovetails initiators’ aspirations with those of other partners.”
 - Critically, this must be an artist-led process that “mobilizes public will around its vision”, not the other way round.

Creative Placemaking can devolve into crowd sourced ideas or a confusing plurality of arts festivals of multiple independent artistic voices. The coherence of a single or focused artistic direction has a tremendous power to provide unity and momentum. As Darren Walker of the Ford Foundation points out: “It is very important for those of us who are supporters of the

¹⁶⁰ Darren Walker, “Creative Placemaking: An Interview with the Ford Foundation. Federal Reserve Bank, Community Development Investment Review, Volume 10:, Issue 2, 2014, pg. 12
<http://www.artplaceamerica.org/view/pdf?f=/sites/default/files/public/pictures/cdir-10-02-final.pdf>

¹⁶¹ From ArtPlace America, Principles of Creative Placemaking, <http://reconnectingtoourwaterways.org/wp-content/uploads/ROW-Creative-Placemaking-handout.doc.pdf>



Creative Placemaking movement to be rigorous and to be analytical about what actually constitutes Creative Placemaking. If everything an artist does is Creative Placemaking, then nothing is. The challenge for us all is to bring some rigor to our understanding.”¹⁶²

Another key NEA imperative is “designing about distinctiveness”¹⁶³ which includes both a sensitivity to and “a commitment to a particular place and its distinctive qualities” and a concurrent commitment to excellence in terms of aesthetic principles and arts and design practice. The NEA administers a rigorous program of sited art works and public art that is professionally juried and curated by deeply knowledgeable arts and museum professionals. The original NEA overtures were seeking ways to bring the power and richness of the arts into the more general design process of creating civic places in neighborhoods all across the nation. They recognized that these places were often designed within a closeted set of engineering focused professions and that the resulting places suffered without creative input from artists.

Another separate goal was to create recognition of the value and importance of crossing “boundaries to leverage support and funds from other functional agencies (transportation, housing, environmental, parks and recreation, workforce development, small business) and [other] levels of government. ” This is a frank acknowledgement that the funding priorities have sidelined the arts to a damaging extent.

¹⁶² Ibid. pg.13

¹⁶³ quotes here and following in this paragraph from the NEA’ white paper “Creative Placemaking” by Ann Markusen and Anne Gadwa [Nicodemus], 2010 <https://www.arts.gov/sites/default/files/CreativePlacemaking-Paper.pdf>



D Case Studies of Exemplary Creative Place Making projects

The High Line, New York City, New York

Website: <http://www.thehighline.org/>

Description: “The High Line (also known as the High Line Park) is a 1.45-mile-long (2.33 km) New York City linear park built in Manhattan on an elevated section of a disused New York Central Railroad spur called the West Side Line. Inspired by the 3-mile (4.8-kilometer) Promenade Plantée (tree-lined walkway), a similar project in Paris completed in 1993, the High Line has been redesigned and planted as an aerial greenway and rails-to-trails park.”¹⁶⁴

“The High Line Park is built on the disused southern portion of the West Side Line running to the Lower West Side of Manhattan. It runs from Gansevoort Street – three blocks below 14th Street – in the Meatpacking District, through Chelsea, to the northern edge of the West Side Yard on 34th Street near the Javits Convention Center. An unopened spur extends above 30th Street to Tenth Avenue. Formerly, the West Side Line went as far south as a railroad terminal to Spring Street just north of Canal Street; however, most of the lower section was demolished in 1960, with another small portion of the lower section being demolished in 1991.”¹⁶⁵

“Repurposing of the railway into an urban park began construction in 2006, with the first phase opening in 2009, and the second phase opening in 2011. The third and final phase officially opened to the public on September 21, 2014. A short stub above Tenth Avenue and 30th Street, is still closed as of September 2014, but will open by 2017, once the Hudson Yards Redevelopment Project is completed. The project has spurred real estate development in the neighborhoods that lie along the line. As of September 2014, the park gets nearly 5 million visitors annually.”¹⁶⁶

Impact: “The recycling of the railway into an urban park has brought on the revitalization of Chelsea, which had been “gritty” and in generally poor condition in the late twentieth century. It has also spurred real estate development in the neighborhoods that lie along the line. Mayor Bloomberg noted that the High Line project has helped usher in something of a renaissance in the neighborhood: by 2009, more than 30 projects were planned or under construction nearby. Residents who have bought apartments next to the High Line Park have adapted to its presence in varying ways, but most responses are positive; some, however, claim that the park became a “tourist-clogged catwalk” since it opened. The real estate boom has not been victimless, however, many well-established businesses in west Chelsea have closed due to loss of neighborhood customer base or rent increases.”¹⁶⁷

“Crime has been very low in the park. Shortly after the second section opened in 2011, The New York Times reported that there have been no reports of major crimes such

¹⁶⁴ From Wikipedia: [https://en.wikipedia.org/wiki/High_Line_\(New_York_City\)](https://en.wikipedia.org/wiki/High_Line_(New_York_City))

¹⁶⁵ From Wikipedia: [https://en.wikipedia.org/wiki/High_Line_\(New_York_City\)](https://en.wikipedia.org/wiki/High_Line_(New_York_City))

¹⁶⁶ From Wikipedia: [https://en.wikipedia.org/wiki/High_Line_\(New_York_City\)](https://en.wikipedia.org/wiki/High_Line_(New_York_City))

¹⁶⁷ From Wikipedia: [https://en.wikipedia.org/wiki/High_Line_\(New_York_City\)](https://en.wikipedia.org/wiki/High_Line_(New_York_City))



as assaults or robberies since its first phase opened two years prior. Parks Enforcement Patrols have written summonses for various infractions of park rules, such as walking dogs or riding bicycles on the walkway, but at a rate lower than in Central Park. Park advocates attributed that to the high visibility of the High Line from the surrounding buildings, a feature of traditional urbanism espoused by author Jane Jacobs nearly fifty years earlier. According to Joshua David, a co-founder of Friends of the High Line, "Empty parks are dangerous ... Busy parks are much less so. You're virtually never alone on the High Line."¹⁶⁸

"A New Yorker columnist, in a review of the Highliner restaurant (which took over the space of the classic Empire Diner), complained that "the new Chelsea that is emerging on weekends as visitors flood the elevated park... [as] touristy, overpriced, and shiny."¹⁶⁹

"The success of the High Line in New York City has encouraged the leaders of other cities, such as Mayor Rahm Emanuel of Chicago, who see it as "a symbol and catalyst" for gentrifying neighborhoods. Several cities also have plans to renovate some railroad infrastructure into park land, including Philadelphia and St. Louis. In Chicago, where the Bloomingdale Trail, a 2.7-mile (4.3 km) long linear park on former railroad infrastructure, will run through several neighborhoods. One estimate is that it costs substantially less to redevelop an abandoned urban rail line into a linear park than to demolish it. James Corner, one of the Bloomingdale Trail's designers, said, "The High Line is not easily replicable in other cities," observing that building a "cool park" requires a "framework" of neighborhoods around it in order to succeed. In Queens, the Queensway, a proposed aerial rail trail, is being considered for reactivation along the right-of-way of the former LIRR Rockaway Beach Branch. Other cities around the world are planning elevated rails-to-trails parks. One writer called this the "High Line effect."¹⁷⁰

"Due to the popularity of the High Line, there have been several proposals for museums along its path. The Dia Art Foundation considered, but rejected, a proposal to build a museum at the Gansevoort Street terminus. On that site, the Whitney Museum has built a new home for its collection of American art. The building was designed by Renzo Piano and opened on May 1, 2015."¹⁷¹

Observations relevant to Riverhead:

A huge project, with a huge return; though much larger in scale.

An example of reclaiming an abandoned, undesirable area, that thorough design and art became a popular site for both residents and tourists. Its popularity remains high.

A stellar example of the power of walk ways that achieve sufficient length to be rewarding. The wetland areas along the Peconic River could have great visual and educational appeal.

¹⁶⁸ From Wikipedia: [https://en.wikipedia.org/wiki/High_Line_\(New_York_City\)](https://en.wikipedia.org/wiki/High_Line_(New_York_City))

¹⁶⁹ From Wikipedia: [https://en.wikipedia.org/wiki/High_Line_\(New_York_City\)](https://en.wikipedia.org/wiki/High_Line_(New_York_City))

¹⁷⁰ From Wikipedia: [https://en.wikipedia.org/wiki/High_Line_\(New_York_City\)](https://en.wikipedia.org/wiki/High_Line_(New_York_City))

¹⁷¹ From Wikipedia: [https://en.wikipedia.org/wiki/High_Line_\(New_York_City\)](https://en.wikipedia.org/wiki/High_Line_(New_York_City))



An example of art rebranding a site and making it fashionable with considerable resulting increase in local property values and economic impact.

A linear park.

An example of creating a rebranded destination that then becomes a tourist destination.

The remarkable safety of the park is notable. It can be attributed to the high density of use and visibility of the High Line Park from adjacent windows. This was an observation first made by Jane Jacobs, that “eyes on the street, assure safety.”

Many young, hip tourists have put the High Line on their list of ‘must see’ attractions in NYC.

Project Row Houses, Houston, Texas

Website: <http://projectrowhouses.org/>

Description: “Project Row Houses is a development in the Third Ward area of Houston, Texas. Project Row Houses includes a group of shotgun houses restored in the 1990s. Eight houses serve as studios for visiting artists. Those houses are art studios for art related to African-American themes. A row behind the art studio houses single mothers.”¹⁷²

“Rick Lowe, a native of Alabama and 2014 MacArthur “genius” grant winner, founded Project Row Houses. In 1990, according to Lowe, a group of high school students approached Lowe and asked him to create solutions to problems instead of creating works that tell the community about issues it is already aware of. Lowe and a coalition of artists purchased a group of 22 shotgun houses across two blocks that were built in 1930 and, by the 1990s, were in poor condition. Lisa Gray of the Houston Chronicle said that the houses, originally used as rentals, were “previously ruled by drugs and prostitutes.” The group used seed money funds from the Elizabeth Firestone Graham Foundation and the National Endowment for the Arts to restore the houses. The company Chevron renovated the outside of several shotgun houses. The director of the Menil Foundation allowed Monday to be a day off of work for the employees so that they could help renovate the shotgun houses. Volunteers numbering in the hundreds fortified porches, removed trash and used needles from lots, and hanged wallboards. Several individuals and families from the area and one local church “adopted” individual houses. Garnet Coleman adopted one house. The houses first opened in 1994.”¹⁷³

“Deborah Grotfeldt created the concept of the Young Mothers Residential Program, which began operations in 1996; Grotfeldt had worked with Lowe since the Project Row Houses project started. The program gives single mothers one year of housing to allow them to finish their

¹⁷² From Wikipedia: https://en.wikipedia.org/wiki/Project_Row_Houses

¹⁷³ From Wikipedia: https://en.wikipedia.org/wiki/Project_Row_Houses



education and organize themselves. Michael Kimmelman of The New York Times said "It has been as successful as the artist residency program."¹⁷⁴

“In 1997 Project Row Houses was awarded the Rudy Bruner Award for Urban Excellence silver medal. In 2006 the Houston City Council gave Project Row Houses a grant of \$975,000. As of 2009 the Project Row Houses campus now has 40 properties. As of that year, some houses have art exhibitions and some houses provide housing space for resident artists. Newer low income housing blocks, using designs provided by the Rice Building Workshop, are now a part of the campus. The program for young mothers uses seven shotgun houses. A playground is adjacent to those houses. In addition several shotgun houses built in the Victorian era, which had been moved from other areas of the city that previously housed historically black communities before being replaced with newer development, are a part of the campus. The Eldorado Ballroom and the Bert Long sculpture "Field of Vision" are a part of the campus. Lisa Gray of the Houston Chronicle said during that year "Driving around, this writer found it's hard to tell where the Row Houses campus begins and ends."¹⁷⁵

Observations relevant to Riverhead:

- The gradual restoration, with limited funds and sweat equity, of eight existing small structures slated for demolition has become a major successful place, now grown to 40 homes.
- A project that created desirable homes for its low income housing residents, sustaining a community that had long been settled there, who were otherwise facing possibly eviction due to gentrification.
- A project that involved local labor and job training programs.
- The historical context was preserved, taught and celebrated.
- The arts are woven thoughtfully throughout the project, with sited public art, excellence in design, preservation of the original historic houses, arts teaching and subsidized artist housing as part of the residential mix.

Mass MOCA, North Adams, Massachusetts

Website: <http://massmoca.org/>

Description: “The Massachusetts Museum of Contemporary Art (MASS MoCA) is a museum in a converted factory building complex located in North Adams, Massachusetts. It is one of the largest centers for contemporary visual art and performing arts in the United States. The

¹⁷⁴ From Wikipedia: https://en.wikipedia.org/wiki/Project_Row_Houses

¹⁷⁵ From Wikipedia: https://en.wikipedia.org/wiki/Project_Row_Houses



complex was built by the Arnold Print Works, a business which operated on the site from 1860 to 1942, and was used by the Sprague Electric Company before its conversion.”¹⁷⁶

“In 1986, just a year after Sprague’s closing, the business and political leaders of North Adams were seeking ways to creatively re-use the vast Sprague complex. The staff of the Williams College Museum of Art, led by its director, Thomas Krens—who would later become Director of the Solomon R. Guggenheim Museum—was seeking economic space to exhibit large works of contemporary art that would not fit in conventional museum galleries. When North Adams Mayor John Barrett III suggested the vast Marshall Street complex as a possible exhibition site, the idea of creating a contemporary arts center in North Adams began to take shape.”¹⁷⁷

“Joseph C. Thompson, Krens’ colleague at the Williams College Museum of Art, was named founding director of MASS MoCA and spearheaded the project’s launch after Krens went to the Guggenheim in 1988, shortly after the Massachusetts legislature voted its support for the project. Subsequent economic upheaval in Massachusetts threatened the project, but broad-based support from the community and the private sector, which pledged more than \$8 million in matching funds, eventually won the day.”¹⁷⁸

“The master plan for MASS MoCA was led by architects Simeon Bruner of Bruner/Cott & Associates, Frank Gehry, Robert Venturi, and David Childs of Skidmore, Owings & Merrill. Bruner/Cott was ultimately named lead project architect in 1992 and, in 1995, the Cambridge, Massachusetts-based firm completed what would be the final designs for the first phase of construction.”¹⁷⁹

“As private support, public funding, and detailed designs for the complex coalesced from 1989–1995, so did the articulation of MASS MoCA’s mission. Originally conceived as an institution for the static long-term display of contemporary visual art, under Thompson’s leadership MASS MoCA evolved into a center that would present both changing exhibitions and performing arts events, and nurture the creation of new works that chart fresh creative territory. MASS MoCA celebrated its opening in 1999, marking the site’s launch into its third century of production, and the continuation of a long history of innovation and experimentation.”¹⁸⁰

“MASS MoCA opened with 19 galleries and 100,000 sq. ft (9,300 m²) of exhibition space in 1999. In addition to housing galleries and performing arts spaces, it also rents space to commercial tenants. It is the home of the Bang on a Can Summer Institute, where composers and performers from around the world come to create and perform new music. The festival, started in 2001, includes concerts in galleries for three weeks during the summer. Starting in 2010, MASS

¹⁷⁶ From Wikipedia: https://en.wikipedia.org/wiki/Massachusetts_Museum_of_Contemporary_Art

¹⁷⁷ From Mass MOCO website: <http://massmoca.org/about/history/>

¹⁷⁸ From Mass MOCO website: <http://massmoca.org/about/history/>

¹⁷⁹ From Mass MOCO website: <http://massmoca.org/about/history/>

¹⁸⁰ From Mass MOCO website: <http://massmoca.org/about/history/>



MoCA has become the home for the Solid Sound Music Festival, curated by Wilco. The three-day-long festival takes place all over MASS MoCA's campus.”¹⁸¹

Impact: “This study demonstrates pretty clearly that arts organizations can provide strong economic benefits to their community. Before we get too excited, though, there still remain some unanswered questions. MASS MoCA’s situation—a huge, world-class facility coming into existence in an economically depressed city of fewer than 15,000 people—is highly unusual as arts organizations go. It’s unlikely, though certainly not impossible, that the birth of a single institution could meet with similarly dramatic results in other socioeconomic contexts. Furthermore, the study does not do anything to compare the arts with other types of investments. Remember, MASS MoCA would not have been possible without a \$35 million bond issue from the state and over \$20 million in other funds to pay for its construction. How much of North Adams’s revitalization was attributable to MASS MoCA itself and how much simply to the money that funded it? In other words, if \$50 million had been spent on, say, converting the Sprague Electric Company site into a biotechnology office park instead, would we have seen the same results? “Culture and Revitalization” provides us with few clues.” See referenced articles for more detailed analyses.^{182 183}

Observations relevant to Riverhead:

- A large scale renovation of an empty abandoned set of industrial buildings done in a small deeply depressed town of less than 15,000 people.
- Despite North Adams being entirely isolated from both any cities and any convenient highways, the Museum attracts about 120,000 visitors a year, 80% coming from outside the county, spending about \$6,078,900./per year.
- This art project entirely rebranded the area and they were able to attract visitors.
- Mass MOCA supports local music classes, several concerts, and has built a large, local volunteer corps.

¹⁸¹ https://en.wikipedia.org/wiki/Massachusetts_Museum_of_Contemporary_Art

¹⁸² From <http://createequity.com/2009/12/arts-policy-library-mass-moca-and-the-revitalization-of-north-adams/>

¹⁸³ Stephen Sheppard, “Museums in the Neighborhood: The Economic Impact of Museums,” in *Handbook of Economic Geography and Industry Studies*, ed. Phil McCann, Geoff Hewings, and Frank Giarattani (London: Edward Elgar, 2013), 191–204.



The following Appendices are large tables that are provided separately, due to printing constraints:

F. Exit Interview Questions

Suggested questions to capture information from Event organizers and Town departments to inform producing future events

G. Major Creative Placemaking Assets in the Town of Riverhead

List of major asset with individual descriptions, highlights of distinctiveness, recommendations and challenges.

(H through M are data for 'creative placemaking databases' to use in creating and promoting events).

H: Non-profit Organization Potential Partners

(with individual annotations for each organization as to ideas for suggested engagement and involvement)

'I.' not utilized in the numbering

J: Arts Organizations

K: Educational Organizations

L: Event Organizers

M: Arts Professionals

N: NY Arts Organizations (affiliated with NYSCA)

'O.' not utilized in the numbering

Q, R & S regard searches for funding and event sponsors: To fund initiatives, there are many suggestions in Section 3.4 of the body of this report regarding funding mechanisms. These three appendices list each organization with individual annotations relating to Creative Placemaking potential in Riverhead.

Q: Major National Foundations in the Arts Active in New York State (funding)



Largest nationally present foundations active in NY State, potentially relevant to activities in Riverhead, with a brief analysis of Funding Themes and Objectives

R: Top Foundations and Corporations Supporting the Arts in New York State

Top foundations & corporations giving in NY State, potentially relevant to activities in Riverhead, with an analysis of Funding Themes and Objectives

S: NY CFA Grant Program

Information regarding eligible applications, eligible uses of funds and suggestions for creative placemaking grant applications for Riverhead

T: Capacity, Occupancy,

Usage suggestions and role in wayfinding for Creative Placemaking destination sites and assets in Riverhead (Food, Sanitary facilities, performance areas, destinations and wayfinding)

U: Restaurant Occupancy

Detailed information regarding restaurant occupancy in Riverhead including potential outdoor seating.

V: Agritourism in Riverhead

Review of current activities



Town of Riverhead, Peconic River, NY

